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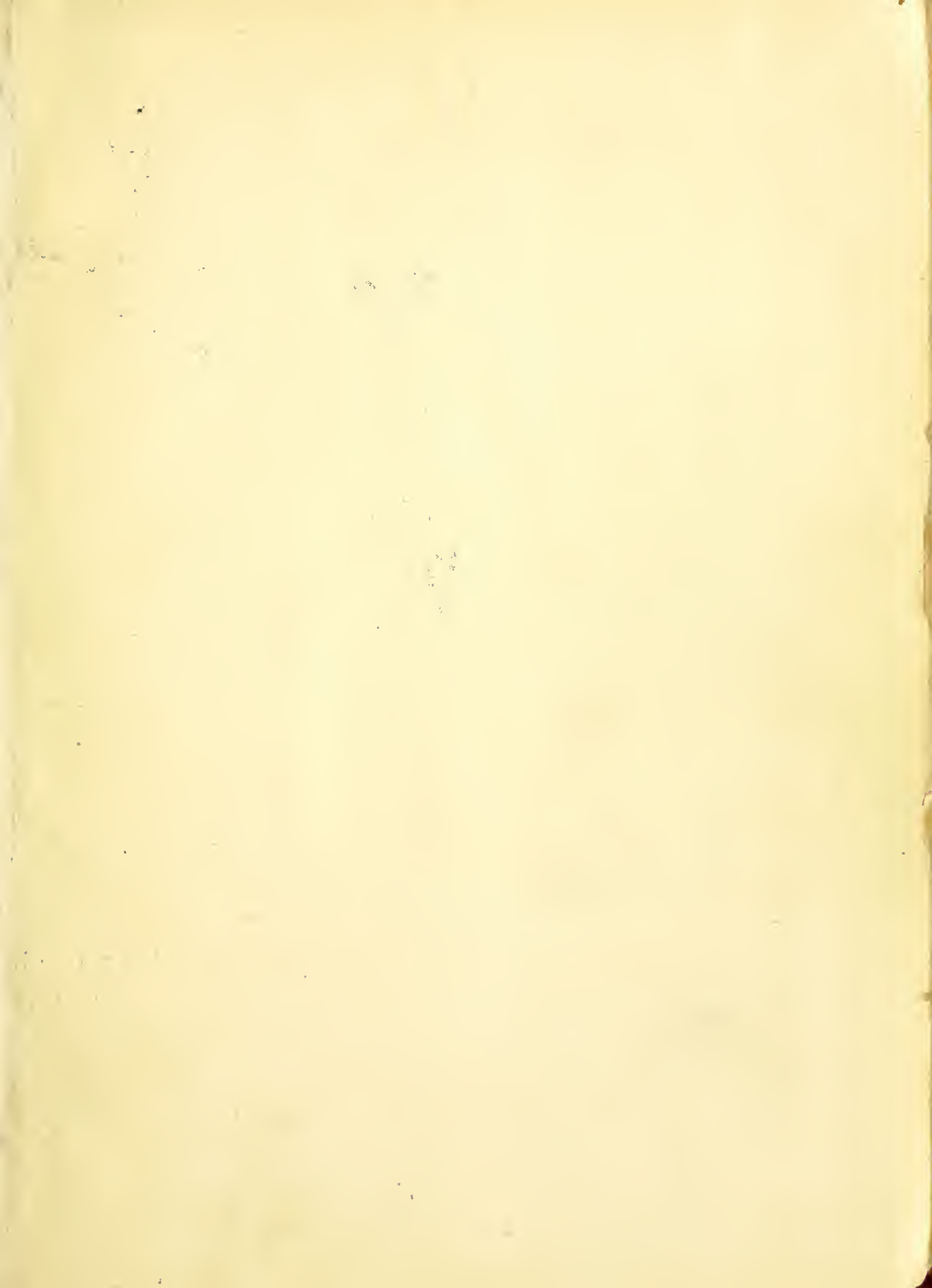


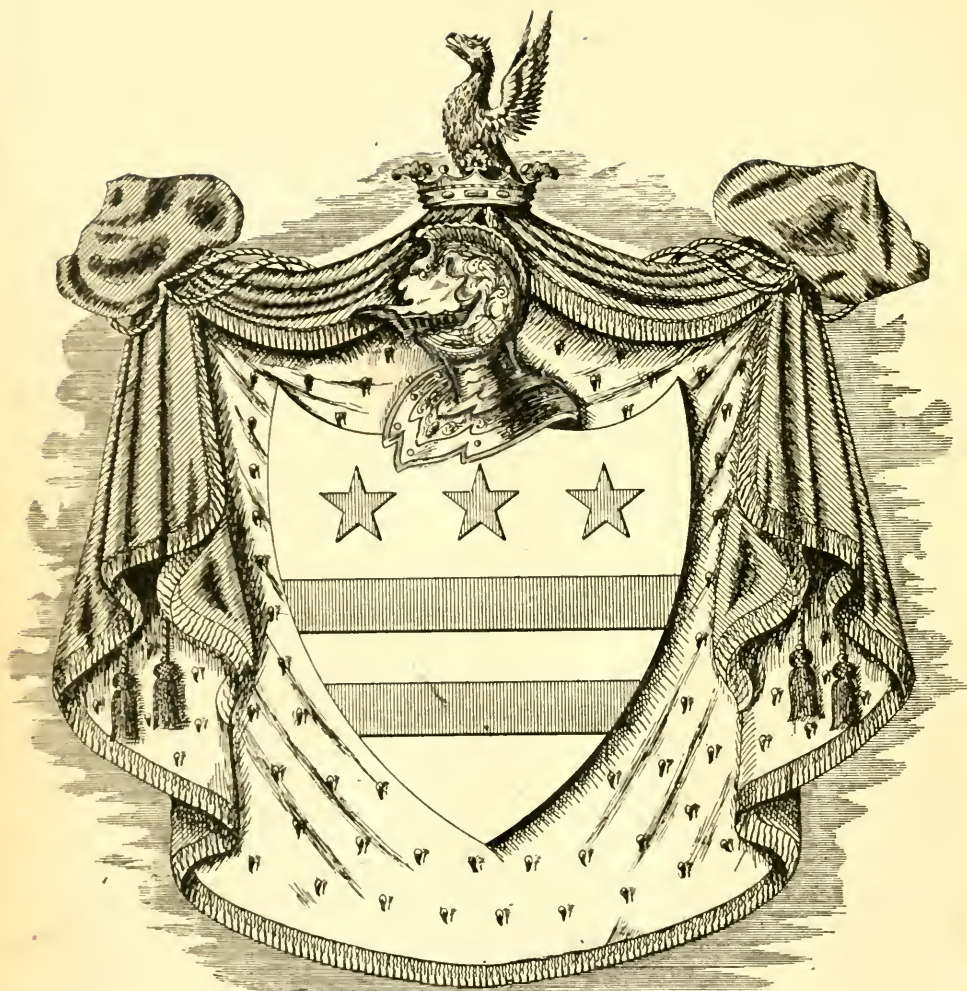
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ARMS OF
GEORGE WASHINGTON
First President of the United States.

Heraldry



Illustrated

Being a short account of the

Origin and History of Heraldry

and an explanation of its nature, with practical directions
for drawing

and painting Coats of Arms

to which is added a

Glossary

of the terms used in the Science of Heraldry with over

700 Explanatory Engravings.

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By W. H. Abbott.

The Bureau of Heraldry,

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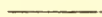
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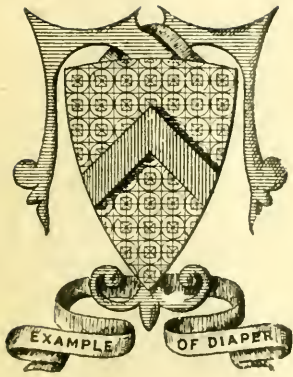
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Preface.



THE success attending the lectures on Heraldry which the compiler has had the honor of delivering before patriotic and other bodies in the United States, the evident interest displayed, and the desire for a further acquaintance with the subject which was shown by the audiences, have led to the production of this unpretentious little volume. While he does not claim to give a complete treatise on Heraldry, which would be impossible within the limits of a work like the present, the writer has endeavoured to furnish a succinct description of the science and so to condense definitions and illustrations that any one with ordinary intelligence would be able correctly to blazon a coat of arms, or paint one from a description. He has also at the same time studied to avoid useless repetition—thus for instance on Plate 1 of the drawings are shown the various partition lines, and on Plate 2 an honorable ordinary known as the bend. Now, suppose a bend is described in the blazon as “engrailed” or “indented,” or as of any of the other lines under the heading of “Partition lines,” the student has only to form the bend with the partition line indicated instead of by right lines, and the correct result is attained. If an illustration of a bend

formed by *cach* of the partition lines, of which there are sixteen, were given, then seventeen pictures (including the one already referred to on Plate 2) would be needed, and as there are nine honorable ordinaries one hundred and fifty-three illustrations would be necessary for these charges alone, and the same remark applies to borders, etc.

In addition to chapters on the origin and history of Heraldry, Distinctions of Houses, Crests, Mottoes, Supporters, etc., etc., there is a chapter on Marshalling Arms which will enable the reader to combine in correct heraldic fashion his or her own coat with those of ancestors.

There has also been added a chapter explanatory of drawing and painting coats of arms which, it is confidently hoped, will prove of great assistance to those unaccustomed to the work who wish to acquire a knowledge of this beautiful art, as it embodies as far as practicable the experience of the writer, whose sole occupation for some years past has been the production of heraldic paintings. The Glossary contains about fifteen hundred definitions of heraldic terms, many of them in French and Latin; it is very fully illustrated; and whenever a mere verbal description seems insufficient to convey the meaning, an engraving has been furnished in addition.

In conclusion the compiler ventures to express a hope that Heraldry will shortly resume its position as part of a liberal education, and in this connection would wish to notice, though only to controvert, an absurd notion obtaining in some quarters that to use armorial bearings is in a manner to favor monarchy. A moment's consideration will serve to show the folly of such an idea—

a man's Coat of Arms being as much his personal property as his name, and it would be equally reasonable to discard the one as the other. And if further proof were needed that the use of Heraldry is not antagonistic to republican principles, it is afforded by the fact that ladies who are members of the most popular patriotic societies,—ladies, who are pre-eminently cultured and intellectual, and whose very existence as organized bodies is a proof of their love for the Republic—these ladies are found to be the most consistent and intelligent advocates of the proper use of true heraldry.

In commending this little work to an enlightened, a liberal and indulgent public the compiler has nothing more to add than the hope that the study of Heraldry may confer as much pleasure on the reader as it has bestowed upon him.

New York, December, 1897.

Heraldry Illustrated.

CHAPTER I.

Origin and History of Heraldry.



HERALDRY (*herauldrie, Fr.*, from *herchault, Saxon*) is a science which teaches how to blazon, that is, to describe in proper terms, and arrange in correct order, all that belongs to Coat Armour, or Coats of Arms, and is popularly so understood at the present day; but heraldry originally had a wider significance and also prescribed the marshalling of solemn cavalcades, installations, tournaments, nuptials, funerals, etc. Coats of Arms are hereditary marks of honor, consisting of certain fixed figures and colors conferred by sovereign princes at first and generally as a reward for military achievements, but subsequently also in recognition of some signal public service not necessarily of a military nature. These marks serve to denote the descent and alliance of the bearer and are also used to dis-

tinguish states, cities and societies, civil, ecclesiastical and military.

Many and diverse are the opinions of historians and antiquarians as to the origin of heraldry. Some of the admirers of this once cultivated study not being able to prove for it so high an antiquity as they desire, have been carried away by the power of fancy to form some rather far-fetched conjectures as, for instance, one lover of heraldry has gravely asserted that our common ancestor Adam bore a red shield with a silver inescutcheon charged upon it, thus showing that his wife was an heiress. Some again have asserted that heraldry was of Divine origin, and proceeded from the laws that rule in heaven.

The only approach to a reason for such an opinion might be found in the fact that Moses commanded each of the twelve tribes and families to gather round their own particular standard and ensign, whereby they might be distinguished and separated in their march through the wilderness. Symbols as distinguishing marks also appear to have been referred to in the Book of Daniel, where it is stated that "the king sealed it with his own signet and with the signet of his Lords." And again in the Book of Kings that Jezebel "wrote letters in Ahab's name and sealed them with his seal." Many other quotations to the same purport might be given, but it is to the other symbols of the ancients that they bear analogy and not modern heraldry. One other instance of this may be referred to which is found in a Greek tragedy, written about 2500 years ago, where a soldier is described as bearing a shield on which was displayed a torch with the legend "I will fire the city," but this appears to apply to that occasion only and there

is nothing to show that the same man may not have adopted a different device on another occasion, or that he transmitted any device to his posterity; now, it is the very essence of heraldry that a device or bearing should be permanent and hereditary.

Coming down to more modern times we will turn to a few well-known authorities on the subject. Sir John Ferne is of opinion that we borrowed arms from the Egyptians, that is from their hieroglyphics. Sir Wm. Dugdale mentions that arms as marks of honor were first used by great commanders in war, necessity requiring that their persons should be known to their friends and followers. The learned Alexander Nisbet, in his system of Heraldry, says that arms owe their origin to the light of nature, and that signs and marks of honor were made use of in the first ages of the world and by all nations, however simple and illiterate, to distinguish the noble from the ignoble. We find in Homer, Virgil and Ovid, that their heroes had divers figures on their shields whereby their persons were distinctly known. Alexander the great, desirous to honor those of his captains and soldiers who had performed any glorious action, and also to excite emulation among the others, granted them certain badges to be borne on their armour, pennons and banners, ordering at the same time that no person other than himself throughout his empire should take or grant such signs, which prerogative has been claimed ever since by sovereign princes throughout their dominions. Certain customs of the Romans bear apparent similarity to the use of coat armour, so that several heraldic historians have connected the origin of heraldry with that nation. Their history affords sufficient evidence to conclude them to have been a people

eminent for civil and military institutions. The spirit of patriotism and emulation, the desire of acquiring honors, and their pride in displaying them were the traits which peculiarly distinguished their character.

The description of the emblems borne by particular families given by many of their elegant writers, have afforded subject for remark, but these casual bearings prove only the propensity of mankind in general for decorative embellishment, in which the Romans indulged by various modes to commemorate any particular action or achievement. On this subject (the origin of heraldry) all that can be said with certainty is that in all ages men have made use of the figures of living creatures, or of symbolical signs, to denote the courage or prowess of their chief or nation and even to distinguish themselves or families as names do individuals. C. Agrippa, in his treatise on sciences, has collected many instances of these marks of distinction anciently borne by kingdoms and states, viz., the Egyptians bore an ox, the Athenians an owl, the Goths a bear, the Romans an eagle and the letters S. P. Q. R., the Franks a lion and the Saxons a horse.

As to hereditary arms of families, William Cambden, Sir Henry Spelman and other judicious heralds agree that they did not begin till towards the end of the eleventh century. These marks of honor are called *arms*, from their being principally and first worn by military men in war and at tournaments, who had them depicted on shields or other martial instruments. They are also called *coat of arms*, from the custom of embroidering them on the coats worn over armour, as heralds do to this day. It seems pretty certain that the first nations to use Heraldry as

a science, and as it is understood at the present time, were the Germans and French, from whom it reached England about the 12th century, and Scotland somewhat earlier. The word *blazon* is of German origin, and means to blow with a trumpet, such being the method of proclaiming the title of each knight at a tournament, but the word is now used as meaning a description of a coat of arms. The performance of public tournaments or jousts, as they were sometimes called, undoubtedly did much to extend and encourage the science of heraldry, and a few words in passing explanatory of this chivalric pastime may not be out of place here. They were contests of strength and skill, and all men of gentle descent were entitled and invited to take part in them, but it was necessary that the candidates should be able to prove themselves of four descents at least, of gentle parentage on the side of father or mother. These contests took place on horseback by men in full armour. They were called tournaments when many took part in them, and jousts when two only were engaged. The lance was the usual weapon, but after that was broken, or lost, the contest was sometimes continued with sword, mace or battle-ax. If one knight were unhorsed, his adversary must dismount to continue the fight. A mounted man was not allowed to attack one on foot. In fact, one of the best points about these combats seems to have been the spirit of fair play which pervaded them.

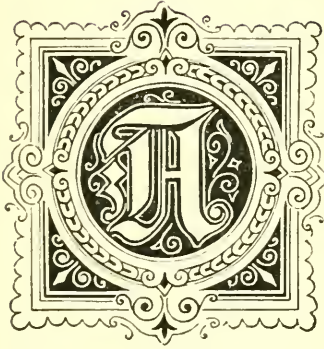
The persons who were desirous of taking part in the exercise visited the lists (a large enclosed space with seats round it for the accommodation of the king, nobles and ladies) some days previous to the tournament, completely armed and having their

armorial bearings depicted on their shields. Each was preceded by his esquire, also mounted, who bore the knight's spear and helmet. The former had displayed on it a small flag, called a pennon, also bearing the arms. On the helmet was sometimes worn a handkerchief or scarf, ribbon or some other favor given to the knight by some fair lady, whose superior beauty he was supposed to champion against all comers. On arriving near the lists the knight's presence was made known by the sounding of a trumpet, when the judges who presided over the sports came forth and met him. To these were made known the rank or quality of the would-be contestant; if approved, his shield and helmet were hung above the tent which he occupied near the lists. This allowed of the mode of challenge which was as follows: The knight admitted to the tourney touched the shield of the one he wished to oppose either with the reverse of his lance or the sharp point; in the first case the arms of courtesy, as they were called, were used, that is, a small round board or ball was fixed over the spear point, and the other arms were blunt; but in the latter case the spear was left pointed and the other arms sharp, as in actual warfare. In either case, it was not at all uncommon for serious and fatal wounds to result, nor is this to be wondered at, when it is remembered that the knights rushed at each other with the full strength of horse and man. The victor was rewarded by a prize presented by some noble lady who prepared a chaplet, or some other ornament, to reward the most successful knight. Of course, it is obvious that the entire persons of the combatants being sheathed in armour, the only way of distinguishing them was by the arms they bore on shield or pennon.

Heraldry would appear to have reached the zenith of its glory about the fourteenth century, and to have suffered no great decline until the disuse of personal armour rendered shields, helmets, etc., things of the past, and emblems or symbols were no longer necessary to distinguish a leader on the field of battle. Arms, however, continue to be used in all the leading nations of the world as evidence of alliance, or noble birth, although their place is now on sculpture, seals, or in the family album. Having thus glanced briefly at the origin and history of Heraldry, the following chapters will be devoted to an explanation of its nature.

CHAPTER II.

Divisions of Arms.



ARMS OF ADOPTION—are those which have been bequeathed by will to one not a lineal descendant, the deceased having no children. These arms may be borne by the devisee quartered with his own, but it is usual for an adopted person to apply to the proper officer for power to carry out the will of the disposer.

ARMS OF ALLIANCE—when the arms of an heiress or co-heiress (that is a lady having no brothers) are united to those of her husband, and then descend to and are borne by their issue; in this manner preserving the arms of many ancient families extinct in the male line which would otherwise be lost.

ARMS OF ASSUMPTION—such as are assumed with the approbation of the sovereign or proper officer, and were frequently those of a prisoner whose arms the victor bore until they were regained by their former owner by ransom or otherwise.

ARMS OF AUGMENTATION—special marks of honor conferred by the sovereign for service in the field and generally borne upon a canton or chief. After the victory of Flodden, King Henry VIII. granted to the Earl of Surrey to augment his

arms a demi-lion gules, pierced through the mouth with an arrow within a double tressure flowered of the same to be placed on the Howard bend. In later days augmentations of arms were granted to Nelson, Collingwood, and others.

ARMS OF COMMUNITY—those of bishoprics, cities, universities, academies, societies, companies and other bodies corporate.

ARMS OF CONCESSION—granted by the sovereign of some part of his arms or regalia to such persons as he was thus pleased to honor. Henry VIII. so granted to Lady Jane Seymour “a pile gu with three lions passant guardant or,” to be marshalled with her own paternal coat. We also read in history that Robert Bruce, King of Scotland, allowed the Earl of Wintown’s ancestor to bear in his coat armour, a crown supported by a sword, to show that he and the clan Seaton of which he was the head, supported his tottering crown.

ARMS DIMIDIATED—Dimidiated signifies something that has lost a part, and impalement by dimidiation means cutting off half a man’s and half a woman’s coat of arms paleways and then uniting the dexter half of the man’s to the sinister half of the woman’s arms. This method of impalement has long been laid aside in England, but is continued in France. It was liable to cause much confusion as it might in some instances materially alter the arms of both, man and wife, as for instance the cheverons on arms would by dimidiation become bends, and single coats when they happened to be divided per pale of different tinctures would appear of but one metal or color, and thus the coat of a brother and sister might have different fields.

ARMS OF DOMINION—these are arms which belong to sovereigns, etc., in right of their sovereignty and might better perhaps be styled Ensigns; they are of much higher antiquity than arms as now understood, for anciently the Persian, Grecian, Roman and other empires had fixed signs of sovereignty, as others have since. If the person ascending the throne in legal succession were already a sovereign he marshalled his arms with those of the dominion to which he succeeded, usually giving precedence to the more ancient arms, but if he were of the quality of a subject, he laid aside his own arms and bore only those of the kingdom whose monarch he had become. Those who ascend a throne by election, carry their arms on an escutcheon placed on the centre of the arms of the dominion to which they are elected. Thus William, Prince of Orange, afterwards William III. of England, placed his arms over those of England and Scotland as an elected king. When a kingdom has been acquired by conquest the arms of the conquered kingdom are sometimes replaced by those of the conqueror. About the year A. D. 800, King Egbert first monarch of all England, painted on his standard, “azure a cross patonce or,” but subsequent English monarchs bore different standards.

ARMS FEUDAL—those annexed to dignified fees, such as dukedoms, marquisates, etc., and which arms the possessors of such fees bear in order to show their dignities, in imitation of sovereigns displaying the ensigns of their dominions. There are few of these in England, but many in France and Spain.

ARMS PARLANTES—(*Fr.*)—canting or allusive arms are those in which the name is pictorially expressed or indicated, such are the arms of Oxford. Pl. 20, fig. 11.

ARMS PATERNAL and HEREDITARY—are those descending from the original grantee to son, grandson, great-grandson, etc. Then they are arms of a perfect and complete nobility, begun in the grandfather (as heralds say) growing in the son, from which rises the distinction of gentlemen of blood, in the grandson or great-grandson.

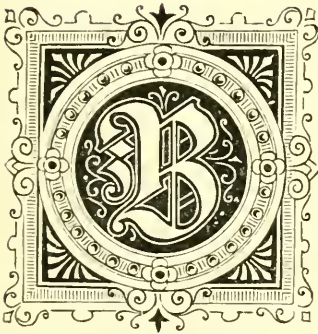
ARMS OF OFFICE—are those borne by archbishops, bishops, deans, heads of colleges, etc., who impale with their paternal coats the arms of their sees, deaneries, colleges, etc., in the same manner as the arms of man and wife, giving the dexter half of the escutcheon to the arms of dignity, and placing the personal coat on the sinister half.

ARMS OF PATRONAGE—part of the arms of those lords, of whom the persons bearing them held in fee, either added to the paternal arms of the persons assuming such addition, or borne as feudal arms in order to show the dependance of the parties bearing them on their particular lords. Thus, as the Earls of Chester bore garbs, many gentlemen of the county bore garbs also. The Earls of Warwick bore chequy or and az. a chev. erm., and therefore many gentlemen in Warwickshire bore chequy. Numerous instances of this sort of bearing occur in England, Scotland and other parts of Europe.

ARMS OF PRETENSION—are those of such kingdoms, provinces or territories, to which a prince or lord has some claim, and which he adds to his own, although the said kingdoms or territories be actually possessed by a foreign prince or other lord.

CHAPTER III.

How to Blazon a Coat of Arms.



BLAZON (*L. blasonia*), as mentioned in Chapter I, originally signified blowing with a horn or trumpet at tournaments and jousts, when the heralds proclaimed and recorded the achievements of the combatants; but it is now taken to mean a knowledge and description of armorial bearings according to the rules of heraldry. The ancient exponents of the science have been very careful to lay down clear and precise rules whereby uniformity is asured among a mass of complex details. To attain to a knowledge of blazon, the following rules must be borne in mind.

First acquire a perfect acquaintance with the points of the shield as shown on Plate 1; then of the ordinaries and other charges which go to make up the arms as each are explained under their respective headings in the Glossary, in the later portion of this book. This done, commence the blazoning by describing the field, whether only of one tincture or of several, describing the lines by which it is divided, whether *per pale*, *per fesse*, *per bend*, etc., and, if not right lines, then, whether indented,

engrailed, etc., with the several metals, colors or furs of such divisions. The principal ordinary, if any, should then be named, if plain, the mere mention of it is sufficient, but if made up of any of the crooked lines, its form must be specified, as *wavy*, *invected*, etc., (see Plate 1) with its tincture and the charges around it, the *chief*, *canton*, or any charge or bearing in their particular places being generally blazoned last. In expressing the blazon, brevity must be studied, and while tautology is to be carefully avoided, yet a minute description of every bearing, its position, place on the shield, tincture, etc., must be given, so that mistakes cannot arise. When a principal figure possesses the centre of the field its position is not to be expressed, or (which amounts to the same thing) when a bearing is named, without specifying the point where it is placed, then it is understood to possess the middle of the shield. The words *of*, *or*, and *with*, should scarcely ever be repeated, nor the same metal or color, avoiding the latter by calling the charge, etc., borne of the tincture before mentioned, *of the first*, *of the second*, or *of the third*, as it may stand in rotation, counting from the tincture first named. If the field be wholly of one tincture it is usual to say *of the field* instead of *of the first*. If a coat consists of two colors only, as the arms of Elingham, it is blazoned *Argent* (the field) *a fesse between three eagles displayed sable*, which means that both the fesse and the eagles are sable. When an ordinary is charged with three (suppose pellets) after mentioning those between, it is expressed by *as many*, thus *vert* (the field) *on a chevron or* (the principal ordinary, the word *on* being placed before it to describe its charge) *between three fleurs-de-lis argent, as many pellets*, (the words *as many* being introduced

to avoid repeating the number, and *pellets* being always *sable*, it is unnecessary to name the color) *a chief of the third* (the chief being *argent* like the *fleurs-de-lis*, the third tincture named, *of the third* is used to avoid the repetition of *argent*). When none of the ordinaries are borne, the charges and their exact position in the field, whether *paleways*, *bendways*, etc., as well as the *attitude* of such charges and the *tincture* of them should be particularly named, but when borne of three, two in chief and one in base, it is unnecessary to say *two and one* as that is the usual bearing. This rule also applies when the *fesse*, *chevron*, or *bend* is borne between such charges, and when *crosses* occur between four charges all alike, their position in the quarters is understood without naming it, as a *cross* or *saltire* between four crescents, and so on.

A position is termed irregular, when three figures which are naturally placed two and one, are disposed one and two, etc. When the field, or charge is strewn with the same figure it is expressed by the word *semée*, but if the figures strewn on the field are all whole ones, it must be denoted by the words *sans nombre*, whereas, if a part of them is cut off at the extremities of the escutcheon, or charge, the word *semée* is to be used. To condense the above rules—begin with the field, then the principal bearing, or charge, borne in the centre of the field, and after such principal charge, the bearings around it, more remote from the centre or fesse point, then the chief, canton or bordure, as being at the greatest distance, must be mentioned last. It may be as well to state here that in the composition of arms it has always been a rule never to place metal upon metal, or color upon color,

although there are some very well-known exceptions to this, notably that of the arms bestowed by the crusaders upon one of their number when he was made king of Jerusalem. These arms were *argent a cross potent, between four crosses all or*, or in other words five gold crosses on a silver field. It is claimed, however, that the rule was in this case purposely broken so that the arms of so revered and exalted a kingdom, as that of Jerusalem, should resemble none other upon earth. Notwithstanding this, and a few other exceptions, there is no doubt that the rule prohibiting the placing of metal upon metal, or color upon color, does form a fundamental part of heraldry and must be so regarded. Of course, the rule does not apply when the shield is divided *per pale*, *per fesse*, etc., where one-half may be blue and the other red, or one-half gold and the other silver, for then the metal or color is not *laid upon* another color or metal, but *placed contiguous* to it. As an example of blazon reference is here made to the Washington Arms, forming the frontispiece to this book, which is blazoned as follows: *Argent, two bars gules, in chief three mullets of the second Crest—out of a ducal coronet or, an eagle issuant, with wings endorsed sable*. Before dismissing the subject of blazon it might be well to recall some ancient methods of blazoning arms mentioned in most treatises on the subject (notwithstanding that they have long been laid aside) as instancing the high estimation and veneration in which the science was held in former days. The dialect used for the Gentry was borrowed from the French. Noblemen's arms were blazoned by the corresponding names of precious stones, Princes and Kings by the planets. Others pressed into the service the bright constellations of the heavens,

metals from the bosom of the earth, the unlimited course of time, man's complexion, temper, and age, and the principles and elements of nature. In fine, the ingenuity of the adepts seems to have been exhausted in dignifying their favorite science. The table on page 21, will give a concise synopsis of these fanciful systems. In the present day, however, and for many years past, the tinctures are and were blazoned as on Pl. 1, and this applies to all ranks.

Names	Metals	Planets	Celestial Signs	Precious Stones	Months	Days
Or.....	Gold	Sol	Leo	Topaz	June	Sunday
Argent..	Silver	Luna	Cancer	Pearl	July	Monday
Gules...	Iron	Mars	Aries and Scorpio	Ruby	March and October	Tuesday
Azure...	Tin	Jupiter	Taurus and Libra	Sapphire	April and September	Thursday
Vert....	Copper	Venus	Gemini and Virgo	Emerald	May and August	Friday
Purple..	Quick- silver	Mercury	Sagittarius and Pisces	Amethyst	November and February	Wednesday
Sable....	Lead	Saturn	Capricorn and Amphora	Diamond	December and January	Saturday

Names	Elements	Seasons and times of day	Ages	Tempers	Virtues	Nos
Or.....	Light	Noon	Adolescence	Blythe	Fortitude	1.2
Argent..	Water	Morning	Infancy	Phlegmatic	Hope	2.12
Gules...	Fire	Autumn	Manhood	Choleric	Charity	10
Azure...	Air	Summer	Childhood	Sanguine	Justice	4.9
Vert....	Life	Spring	Youth	Bilious	Strength	6.11
Purple..	Thunderbolt	Evening	Old Age	Serious	Temperance	7
Sable...	Earth	Winter and Night	Decrepitude	Melancholy	Prudence	5.8

CHAPTER IV.

Cadency or Distinctions of Houses. Differences.



IN the early days of Heraldry, when the only means of recognizing an iron-sheathed warrior was by the device he bore on helm, shield or pennon, the desire to distinguish between members and branches of the same family led to the introduction of marks by which they could be so distinguished. These figures were called Marks of Cadency, Differences and Brisures. The ancient mode of varying coats of arms between father and son, and between the several branches of a family, was by introducing an ordinary, or bordure, inserting a charge, or inverting the paternal tincture. But this was done without system and according to the fancy of the bearer; it failed to show the relationship to the head of the house, and was unsatisfactory in many ways. Heralds have therefore for some time past adopted a strictly uniform method which is constant and otherwise satisfactory. See Pl. 28, "Distinction of Houses." The heir, or first son, during his father's life-time, bears a label; the second

son, a crescent; the third, a mullet; the fourth, a martlet; the fifth, an annulet; the sixth, a *fleur-de-lis*; the seventh, a rose; the eighth, a cross moline; and the ninth, a double quatrefoil.

For the second house, that is the house or family of the second son, the eldest wears a label on the paternal crescent, the second son a crescent on a crescent; and so on invariably.

The third house, or house of the third son, wears for the eldest, a label on the paternal mullet, the second, a crescent on the mullet and so on.

The daughters of each house should always bear the family distinction borne by their father; but not any to show them to be the first, second, third, etc. These differences may be of all tinctures, and ought to be made as distinct and conspicuous as possible.

The Label is generally borne with three points as in Pl. 17, fig. 11, but not invariably so; it has sometimes four, and frequently five points; the number of points has, however, no significance, the object of increasing the number of points being apparently to adapt the mark to the particular place which it has to occupy on the shield. Of course, it is understood that when an eldest son on the death of his father succeeds to the position in the family which his father previously held, he removes his Mark of Cadency as eldest son from his shield, assumes the unmarked shield as his father had borne it before him, and transfers to his own son the mark that previously had distinguished his shield from that of his father. There are, moreover, permanent Marks of Cadency which distinguish some particular branch of the family; these marks become integral parts of the Arms, and are borne

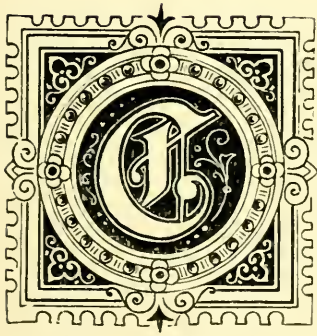
alike by all the members of that branch, and in that branch are transmitted from generation to generation.

A few other methods of differencing may be noticed before closing this chapter. The bordure both plain and charged is frequently borne as a difference, and although not met with so often as the Label, is found in many early examples. It is also met with charged with a variety of devices as a secondary Difference. Bendlets are also found charged upon the paternal shield as a Difference, as are cantons plain, but more frequently charged. Another method of marking Cadency is by the addition of secondary charges of small size, strewed all over the field.

Differences of Illegitimacy do not appear to have assumed a definite or decided character, with the exception of the illegitimate issue of Kings, when the baton sinister must be borne from generation to generation, since the Royal Arms cannot be assumed by any subject without "due Difference."

CHAPTER V.

Crowns and Helmets.



CROWN—a circular ornament worn on the head. In modern times the word is applied only to the headdress worn by sovereigns as significant of their dignity, but formerly crowns were bestowed as a reward for feats of prowess or daring, for services rendered to the commonwealth, and as badges of office. The first crowns appear to have been no more than a bandelet drawn around the head and tied behind, as we still see it represented on medals around the heads of Jupiter, the Ptolemies and Kings of Syria; afterwards they consisted of two bandelets; by degrees they took sprigs of trees of divers kinds and at length added flowers, then these natural articles were replaced by imitations in metal and embellished with jewels. In Scripture there is frequent mention of crowns and the use of them seems to have been very common among the Hebrews. The high-priest wore a crown, which was a fillet of gold with a linen top, placed upon the forehead and tied with a blue ribbon. It would seem that private priests wore also a sort of crown, since Ezekiel was com-

manded not to take off his crown nor assume the marks of one in mourning. This crown was only a ribbon or fillet with which the Jews and several Oriental people girt their heads. The Roman emperors had four kinds of crowns still seen on medals, viz., a crown of laurel, (Pl. 10, fig. 19) a radial or antique crown, (Pl. 26, fig. 13) a crown adorned with pearls and precious stones, and a kind of bonnet or cap. We read that the laurel crown above mentioned was granted to Julius Cæsar for life by the Roman senate to conceal his baldness. Crowns among the Romans were ever waiting for him who performed a worthy action, no matter what his rank might be.

THE CIVIC CROWN—*corona civica*—(Pl. 28, fig. 2) made from the branches of the green oak, was bestowed on such as had saved the life of a citizen at great personal hazard.

THE VALLARY CROWN (Pl. 27, fig. 7). In Cæsar's Commentaries, and other classical works, we find the ancients used to intrench themselves behind earthworks which were called vallum. Whoever first entered these entrenchments was entitled to a crown called *vallaris corona*, which was made of pales or palisadoes, and is still in use among heralds.

THE MURAL CROWN (Pl. 28, fig. 3) was bestowed on those who had exhibited great courage or prowess in attacking a town, or who under a storm of darts and stones had succeeded in first scaling the walls. It was a circle of gold on which were raised square projections in imitation of battlements.

THE EASTERN, ANTIQUE or RADIAL CROWN (Pl. 26, fig. 13) is a gold rim adorned with eight rays, five of which show when represented. It has often been granted as a

mark of distinction to British subjects who have deserved well of their country in the administration of affairs in India and the East.

THE CELESTIAL CROWN (Pl. 26, fig. 15) is very similar to that last described, except that every ray is surmounted by a small star. It was bestowed on emperors, kings and princes when they were entitled to the honors of the apotheosis; and is still frequently painted on funeral achievements.

THE NAVAL CROWN. The Phœnician spirit which animated the Carthaginians, the love of commerce and conquest, which for a term in the annals of history, busied the shores of Libya and the vales of Mount Atlas, created a naval force at the mouth of the Tiber, and hence a crown was fabricated of gold to deck the brows of a naval hero. It was made in imitation of the prow of a ship and called *corona navalis*, or naval crown. The naval crown, as now borne in British heraldry, is composed of a gold rim surmounted with three sterns of ships and two sails alternately. (Pl. 27, fig. 8).

THE OBSIDIONAL CROWN (Pl. 27, fig. 2)—was a crown formed of grass or herbs, given to a general who had delivered a Roman army from blockade, the grass being plucked from the spot where such important service was rendered.

TIARA, TRIPLE CROWN or PAPAL CROWN—belonging to see of Rome (Pl. 26, fig. 2). It was formerly an ancient ornament among the Persians and Parthians, wherewith their kings and priests were crowned.

MITRE—the cap of dignity borne over the arms of archbishops and bishops, but never actually worn by those of the

Protestant Established Church of England, who merely depict them over the impalement of the arms of the see, and their own paternal coat as marks of distinction. (Pl. 26, fig. 3). A plain fillet of gold is the ordinary mitre belonging to archbishops and bishops, (Pl. 26, fig. 1) is the mitre of the palatinate bishop of Durham.

CARDINAL'S HAT, (Pl. 26, fig. 5)—always painted red and as drawn. The archbishops and bishops of France bear hats over their arms, like those of the cardinals; but with this difference, that they are green and have only four rows of tassels. The abbots use the same, only black with three rows of tassels. Prothonotaries bear the same as abbés.

THE ROYAL CROWN.—This distinctive mark of royalty was anciently made open, but is now generally closed at the top with arches, varying in number and is usually denominated an imperial crown.

CROWN OF CHARLEMAGNE. (Pl. 26, fig. 11)—This very interesting relic of the past is still preserved at Nuremberg. It is of pure gold, weighing fourteen pounds, or one hundred and sixty-eight ounces, troy weight. It is divided into eight quarters. The foremost part is adorned with twelve jewels, all unpolished; that in the middle being larger than those on the side. On the second quarter is the figure of our Saviour sitting between two cherubs each of whom has four wings, and under them this motto *Per me reges regnant*. The next quarter on the same side has only gems and pearls on it. The fourth quarter is a figure of King Hezekiah sitting, holding his head with his right hand, as though he were sick; and by his side Isaiah, the prophet, with a

scroll whereon is the motto: *Ecce adjiciam super dies tuos quindecim annos*. Over the heads of these figures, are the following words: *Isaias propheta, Ezechias rex*. The fifth quarter, which is behind, contains jewels only. The sixth quarter has the effigy of a king crowned, and a scroll in his hand with these words: *Honor regis judicium diligit*, over his head: *Rex David*. The seventh quarter has only gems. The eighth and last quarter has the figure of a king sitting with a crown on his head; and on a scroll which he holds in both hands is this motto: *Time Dominum et regum amato*; over the head *Rex Salomon*. On the top of the crown is a cross, the forepart of which contains seventeen jewels; and in the summit of the cross, are these words: *I. H. S. Nazarenius Rex Judæorum*; and in the arch or semi-circle the words: *Chuonradus, Dei gratia, Romanorum Imperator Aug*; which indicates that the semi-circle was added after Charlemagne's time by the Emperor Conrade.

THE BRITISH IMPERIAL CROWN—as at present used, was made for the coronation of Charles II., the previous one having been lost during the civil wars. The rim is adorned with four crosses *pattée* and as many *fleurs-de-lis* alternately. The cap within the crown is of purple velvet turned up with ermine. The jewels and precious stones wherewith it is embellished for the ceremony of a coronation are removed after that ceremony and replaced by fictitious gems in exact imitation of the real ones. (Pl. 26, fig. 4).

Note.—The Crowns of France, Spain, and other continental kingdoms, have no caps within them, nor have they any ermine under the rim or fillet, like that of England.

THE CROWN OF FRANCE (Pl. 26, fig. 6)—was a circle of gold, ornamented with eight *fleurs-de-lis* till the time of Charles VIII., or, as some assert, until Francis I. added as many arches placing on the top a *fleur-de-lis*.

THE CROWN OF SPAIN (Pl. 26, fig. 7)—was a circle of gold adorned with jewels and precious stones, and ornamented with eight leaves, but not closed with arches until the marriage of Philip II. of Spain with Mary of England; since that time it has continued arched.

THE CROWN OF RUSSIA—Pl. 26, fig. 8.

THE CROWN OF SWEDEN—Pl. 26, fig. 9.

THE CROWN OF PRUSSIA—Pl. 26, fig. 10.

THE CROWN OF DENMARK—Pl. 26, fig. 12.

THE CROWN OR CAP OF STATE worn by the Doge of Venice—Pl. 26, fig. 14.

Before considering the coronets of the nobles, it might be as well to say a few words concerning the origin of their order. "Hugh Capet," says the celebrated civilian Francis Hotoman, "contrived a cunning device for establishing himself in his new dominions; for whereas all the magistracies and honors of the kingdom, such as dukedoms, earldoms, etc., had been, from the most ancient times, conferred upon select and deserving persons in the general conventions of the people, and were not hereditary but held only during good behaviour, Hugh Capet in order to secure to himself the affection and interest of the great men, made those honors perpetual, and ordained that, whoever by their merits and loyalty obtained them, should have a hereditary right in their titles and might leave them to their posterity." Following

the example of Hugh Capet, William the Conqueror thus rewarded those of his followers in whose fidelity he could confide by making their titles hereditary. The highest rank in the English peerage is the Duke.

CORONET OF A DUKE (Pl. 27, fig. 1)—is composed of a circle of gold having on the edge eight strawberry leaves, five of which appear in the representation. The cap closing at the top is of crimson turned up ermine, as is also that of all the peers, except, of course, the spiritual barons. The word duke is derived from the Latin *dux*, and means a leader or captain of an army. A Duke is styled "His Grace" and "the Most Noble." His eldest son is styled, by courtesy, Marquess, and younger sons Lords, with the addition of their Christian names, such as Lord Thomas, Lord William, etc. All Dukes' daughters are styled Ladies. A ducal coronet is sometimes used in arms as a charge, or in the composition of crests; and then it ought to be drawn as in Pl. 28, fig. 1. See also frontispiece.

CORONET OF A MARQUÉSS (Pl. 27, fig. 3)—is a circle of gold having on the edge four strawberry leaves and as many pearls, alternately, the latter set on short points. A Marquess, called by the Saxons *Markenreve*, signified a governor and ruler of marches, and was originally an officer whose duty it was to govern the frontiers of the kingdom. His style is "Most Honorable," his eldest son is styled Earl, by courtesy, his younger sons Lords, and daughters Ladies.

CORONET OF AN EARL (Pl. 27, fig. 4)—is a circle of gold from which spring eight high pyramidal points, each supporting a large pearl at the top with strawberry leaves between.

The title of Earl is the most ancient of any at present in use, and the only one which has descended from the Saxons. With them the Earldom was annexed to a particular tract of land, and was not only a title of honor but an office of justice. An earl's style is Right Honorable and his wife is a Countess, his eldest son is by courtesy a Viscount, and his daughters ladies.

CORONET OF A VISCOUNT OF ENGLAND (Pl. 27, fig. 5)—is a circle of gold supporting sixteen pearls, nine of which appear in the representation. The title of Viscount was originally applied to the sheriff of a county, and was not used as a title of nobility until 1440. He is styled "Right Honorable," his lady is a Viscountess, but his sons have no title of peerage, nor are his daughters styled Ladies.

CORONET OF A BARON OF ENGLAND. (Pl., 27, fig. 6)—a circle of gold supporting six pearls, four of which show in the representation. The etymology of the word Baron is uncertain. It is a very ancient title and was formerly applied to all the nobility. A Baron's style is "Right Honorable."

CORONET OF THE DUKES OF FRANCE—Pl. 27, fig. 10. Note.—The French coronets have no cap.

CORONET OF A MARQUESS OF FRANCE—Pl. 27, fig. 11.

CORONET OF THE SIX ANCIENT COUNTS OF FRANCE—Pl. 27, fig. 12.

CORONET OF A COUNT OF FRANCE—Pl. 27, fig. 13.

CORONET OF A VISCOUNT OF FRANCE—Pl. 27, fig. 14.

CORONET OF A BARON OF FRANCE—Pl. 27, fig. 15.

HELMETS—A helmet, as is generally known, is that part of the defensive armor intended for the protection of the head in battle. The helmet was originally made from the skin of a beast, sometimes tanned in the form of leather; later it was composed of metal of various forms and ornamented with flowing hair or feathers. On the top of the helmet was often formed a ridge, so increasing the apparent height of the wearer and rendering his appearance more formidable to his enemies. As time passed on the helmet was ornamented by figures chased or embossed on the metal, as the wolf and child on the head of the statue of Rome, and the owl which frequently appears on the helmet of the ancient statues of Minerva, as well as many others. According to antiquarians the helmet was generally sculptured over the shield of a dead hero, and it continues to be placed in that position on coats of arms. The helmets used in English coat armour vary in shape and material according to the rank of the wearer. They are four in number. That of the sovereign and princes of the blood, is all of gold, full-faced, shows six bars, and is lined with crimson (Pl. 28, fig. 5). The helmet of the noble is shown in profile, it is of steel with five bars of gold, the visor down or closed. It is also lined crimson. It is placed above the arms of Dukes, Marquesses, Earls, Viscounts and Barons without any particular difference, as this helmet with the five gold bars belongs to all peers. (Pl. 28, fig. 6). The helmet of the baronet or knight is of steel, full-faced with the visor up or open, lined with crimson but without bars. (Pl. 28, fig. 4.) The dignity of baronet is of comparatively recent creation, it having been instituted by James I. of England in the year 1611. It is the lowest hereditary title. The

helmet of the Esquire or Gentleman is in profile formed of steel with the visor down or closed, (Pl. 28, fig. 7). In connection with the word Gentleman it may be mentioned that this term originally comprehended all above the rank of yeoman, whereby even noblemen are properly called gentlemen. Woodward says, "A gentleman is not merely a nobleman, but something more. The sovereign can ennoble a man, but descent alone can make him a gentleman." Of course, this is intended in the heraldic and not the conventional sense. There are many of the old families of Great Britain who are far more proud of their long line of descent as plain gentry, than they would be of a recently conferred title of nobility. Gentlemen by blood were those who could prove descent from four generations of gentlemen on both the paternal and maternal side.

CHAPTER VI.

**Badges, Crests, Mottoes, Supporters,
Mantlings and Hatchments.**

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BADGES—These, although often implying the same as a crest, were never placed upon the helmet, but were displayed on banners, ensigns, comparisons, and on the breasts and shoulders of the retainers of great barons. They were much used from the reign of Edward I. until the time of Queen Elizabeth, when they grew into disuse, although still retained by some ancient families to illustrate some particular circumstance or occurrence in the family. The first badge upon record was that adopted by Henry II., a carbuncle, the badge of the house of Anjou, from being the son of Maud, the empress, daughter to Henry I., and of Plantagenet, Earl of Anjou. The Badge of the Black Prince was a sun arising out of the clouds, also the three ostrich's feathers.

BADGE OF ENGLAND—the red and white roses united, ensigned with the royal crown.

BADGE OF SCOTLAND—a thistle ensigned with the royal crown.

BADGE OF IRELAND—a harp or. stringed ar., ensigned with the royal crown.

BADGE OF WALES—a dragon pass., wings elevated gu. upon a mount vert.

BADGE OF ULSTER—on a shield ar., a sinister hand, open and erect gu. This is borne on the paternal coat of each English baronet.

BADGE OF NOVA SCOTIA ar. a saltire az. thereon an escutcheon of the arms of Scotland, with an imperial crown above the escutcheon and encircled with the motto: *Fax mentis honesta gloria.*

The Scottish clans wore for their badges native plants: Chisholm, the alder; Menzies, the ash, etc.

CRESTS (*L. crista; Fr. cimier*)—also called Cognizance because the wearers were by these prominent devices readily known. They were the ornaments worn on the top of the helmet. Although crests do not appear common in English heraldry before the 14th century, there appears to be abundant evidence that crest-like ornaments were used by the ancients to render themselves known to their friends in battle and perhaps to add to the protective power of the helmet. Alexander the Great is said to have adopted a lion for his crest, and Julius Cæsar chose a star for the like purpose, to denote his supposed descent from Venus. These early crests were made either of stiffened leather, wood

or iron and fastened to the helmet by thongs of leather. The most valuable heraldic remains of antiquity, the medals, intaglios and gems, furnish sufficient proofs that the helmet generally bore a crest, and it is probable that from them arose the modern crests, which are now placed over and decorate coat armour. The helmet of Richard I. is often represented with a fan-like ornament, but this was not properly a crest or cognizance as he wore that, a lion passant guardant, on the front of his helmet. Edward III. was the first English monarch who wore a regular crest and he used the lion which has since continued to be the crest of British sovereigns. Many French families, before the levelling revolution commenced, had neglected to use the crest. The Germans, on the contrary, crowd the top of their shields with as many crests as they can muster; and it is impossible to deny that it has a most conspicuous and consequential appearance. Every quartering in the achievement seems entitled to a crest, and each crest has a helmet for its support; but on consideration this seems inconsistent with the actual use of the crest in war where a man can only wear one crest, although he may have thirty-two or more quarterings on his shield. In English heraldry one crest only can be properly borne unless the bearer has from the crown a grant of name and arms in addition to his own, as Chetwynd-Talbot, etc. At first only persons of rank bore crests, but for a long time past it has been usual to include them with every grant of arms. Crests are sometimes blazoned as issuing from a coronet or on a cap of maintenance, but if these are not specified, then the crest must rest on a wreath, as shown in Pl. 8, fig. 7. Beneath the crest and pendent from the helmet is frequently

seen a flowing drapery known as a Lambrequin, see Pl. 30. This represented a covering which served to protect the helmet from heat and dust, and being exposed in battle to cuts from the sword, curled and twisted itself in all sorts of ways; the more they were hacked and cut, the greater appeared the glory of the champion, since every slash was a proof of the peril and danger he had undergone in the engagement. The Mantle is shown in the frontispiece. It is a sort of cloak or mantle of fur extending behind the coat of arms and sufficiently ample to include the whole achievement. The mantle of a sovereign is of gold, doubled with ermine. For a long time mantles (other than that of the sovereign) were painted gules and lined argent without any regard to the tinctures of the arms, but it has now been decided by the Heralds' College that mantlings should be in common with the wreath, illumined with the two first tinctures named in blazon, unless for some peculiar and well grounded reason. Therefore, if a coat of arms be described in the grant as *azure a fesse or*, the mantling ought to be, the outside azure, and the inside or; if the coat be *argent, three cheverons gules*, the mantling ought to be, the outside gules, the inside argent; for it must be observed that the metals are always in the inside of the mantling; why it is so, is difficult to explain, but it appears probable that as leather, gilt, or silver would not stand the weather so well as common pigment, the ancient custom (on which the modern regulation is founded) was to place it on the inside for that reason. If the coat be blazoned *ermine a fesse sa*, the mantling ought to be argent and sable, as the furs are never expressed on the wreath nor lambrequin.

MOTTOES (*L. inscriptis*)—according to Guillim, a word,

saying or sentence which gentlemen carry in a scroll under the arms and sometimes over the crest. Mottoes occasionally allude to the name of the bearer, and often to the bearings. They, no doubt, owe their origin to *cris de guerre*, as when each tenant under a feudal superior brought his own vassals into the field and had a separate war cry. The English Royal cry was "St. George for England"; the French cried "Montjoye St. Denis"; the cry of the Scotch clan of Seyton was "St. Bennet and Set on," a punning allusion to the name of the head of the clan, and so on. Mottoes, although perhaps more ancient than coat armour, are not considered so strictly hereditary, but may be taken, changed, varied, or relinquished at pleasure, and by the rules of heraldry are not permitted to be used at all by women. About the earliest motto recorded in English heraldry was that given to the Knights of the Garter by Edward III. when he founded that illustrious order, viz., *Honi soit qui mal y pense*, and which legend forms part of the British royal arms to this day. The subject of mottoes cannot be dismissed without notice of the high religious and moral tone of nearly all of them. Witness a few taken at random from the annals of heraldry; that of Bradshaw: *We are not born for ourselves alone*; Guilford: *Virtue is the only nobility*; Gerard: *In God is my hope*; Follett: *I climb where virtue leads*; Clarke: *God forbid that I should glory save in the Cross*. And so on through numberless instances there shines out the sentiment of the highest virtue and religious feeling. That the bearers of these mottoes did not always act up to them must be admitted, but the very fact of their choosing such phrases showed their esteem for, and aspiration towards, high and holy things.

SUPPORTERS—These are the figures placed on either side of the shield which they appear to support. Their origin is doubtful, but the practice of using them is unquestionably an ancient one. It has been suggested that they were at first painted as if supporting the shield from behind, and that the head appearing above the shield gave rise to the crest. But there does not appear to be much ground for this opinion, and it is far more probable that the use of supporters on coats of arms arose from the practice of the knights at tournaments, having their shields held or supported by two retainers disguised to represent lions, tigers, leopards, etc. Another suggestion has been made that supporters owe their existence on coats of arms as engraved on seals, etc., to the fact that the latter being circular and the artist who cut them finding a vacant space at either side filled it up out of his own exuberant fancy. But it is not probable that badges so highly honorable should owe their existence to a circumstance so insignificant, or that King Henry VIII., when he granted supporters to the peers of each degree, should allow them as an offspring of so mean a parentage. Whatever may have been their origin, when once assumed and descended from father to son in succession, an absolute right is given to continue such supporters, and that no one of the descendants, of such families ought ever to alienate them, especially if such supporters have been assumed previous to the limitation and formal grant by the sovereign, commenced in England in the reign of Henry VIII., because such possessory right is far more desirable than any modern grant that can be obtained from an office of arms; nor has it been customary in former times to change or alter the family sup-

porters, except in some peculiar instances sanctioned by royal authority. In England, in addition to the above custom, the right to bear supporters is confined to Peers of the Realm, Knights of the Garter and Bath, and to those who may have obtained them by Royal Grant. Garter King of Arms has not the power to grant them to any person below the degree of a Knight of the Bath, unless acting under special direction from the sovereign; but in Scotland Lord Lyon may, by virtue of his office, do so without any such royal warrant. In Scotland the right to supporters is universally conceded to the Chiefs of the various clans; and they were granted to the Nova Scotia baronets by their patents of creation. In Ireland they are borne by the heads of the different Septs; and in Wales, the Barons of Edeirnion in Merioneth (who enjoyed Baronial rights in their domains, and had those rights acknowledged and confirmed, after the subjugation of their country, by special grants from the English monarchs) enjoyed, for a long series of generations, the use of supporters.

HATCHMENT or FUNERAL ACHIEVEMENT—is a square piece of cloth, framed and surrounded by four boards covered with black baize, placed on the front of a house, generally over the entrance, at about the level of the second floor, where it remains from six to twelve months, when it is removed to the parish church. On this hatchment, as it is called, are painted the arms of the deceased person, whereby may be known the rank he or she held when living, the whole distinguished in such a manner that the beholder can decide whether the deceased was married or single, etc. The hatchment is suspended from one corner

of the square, so that the diagonal line becomes the perpendicular. If the deceased be a bachelor his full coat of arms including crest, etc., is painted on a black ground. If a single woman her arms are painted on a lozenge, bordered with knotted ribbons, also on a black ground. If the deceased were a married man, his arms showing his wife's arms impaled (or if his wife were an heiress, then her arms would be placed upon an escutcheon of pretence), would be painted, the dexter half on a black and the sinister half on a white ground. For a woman whose husband is alive the same arrangement holds good, except that the sinister half of the hatchment is black, and the dexter half white. For a widower the same as for a married man, but the whole ground is black. For a widow the husband's arms are given with her own, but upon a lozenge with ribbons, and without crest or appendages, the whole ground being black.

In Scottish hatchments, the arms of the father and mother of the deceased are sometimes placed in the two lateral angles of the lozenge, and occasionally the 4, 8 or 16 genealogical escutcheons are ranged along the margin.

CHAPTER VII.

Kings of Arms, Heralds and Pursuivants.



HERALDS were originally the messengers employed between sovereigns or commanders of armies. It was their province to challenge, denounce or proscribe, and the communications they bore, generally verbal, were of great importance as resulting in the blessings of peace or the horrors of war. Their persons were inviolable, and however distasteful the message, the messenger must be dismissed in safety and honor. Heralds as an order probably arose as follows: Anciently it was the custom of sovereigns to take under their protection such of their most valued and experienced officers who had been disabled from active service in the field, in order that they might have the benefit of their advice in carrying out projected enterprises. They were also further employed to carry messages and negotiate or settle disputes with hostile parties. Acting in this character as confidential agents they were received and dismissed by kings and

princes with honor and esteem. The institution of tournaments and jousts opened a new field for the employment of these veterans; for it became their business to regulate and conduct those exercises, which they were well enabled to do, not only from their military experience, but being themselves of noble birth, they were well acquainted with the nobility and gentry, and therefore well qualified to judge of an applicant's eligibility to enter the lists. The arms of those wishing to join in the tournament were displayed in or near the lists as a criterion of the gentility of the owner, and the veterans having to give a certificate to that effect, it was necessary that they should be acquainted with the devices each family had assumed, to prevent them being borne by those who were not entitled to them. The same officers were very useful during the crusades, being employed in keeping up a constant intercourse between the different armies. As it was necessary that those claiming to be the accredited messengers of a sovereign or prince, should bear some visible token showing them to be such, it is probable that about this time they were invested with the coat of arms or badge of the potentate whose representative they were, and that thus arose the tabard as at present worn by heralds. It is also probable that they would then be styled *heralds*; though how this term came to be used cannot now be discovered. Some probability is given to this view by the fact that soon after this time, the word *heraldus* occurs in the imperial constitutions of Frederick Ænobarbus, and that they provided for the safe conduct and inviolable security of such officers. After the return of the expeditions to the Holy Land, the benefits arising from such attendants would be so evident to

the princes, that they would retain and extend this manner of intercourse. It is difficult to fix the precise time, at which the office of *herald* under that or any other appellation was introduced into England. The oldest public muniments, which have been discovered, wherein English heralds are mentioned, are some made in the reign of Edward III. Herald's from the time of their first introduction into England, were the immediate and subordinate ministers of the marshal and constable, they had the cognizance, inspection, marshaling and regulation of coat armor and had the conduct of public ceremonies.

For a great length of time these officers have been divided into three classes or degrees, viz. *Kings, Herald's* and *Pursuivants of arms*. It is supposed that the title of *king of arms* was given to that person who was the chief or principal officer presiding over the heralds of any kingdom, and that it owes its rise to the French. The present number of English kings of arms is three, the first and chief of them is entitled *Garter, principal king of arms*; the second, *Clarencieux, king of arms*; and the third, *Norroy, king of arms*. *Garter* among other duties has the correction of arms, and all ensigns of honor usurped or borne unjustly, and also the granting of arms to deserving persons. The jurisdiction or province of *Clarencieux* comprehends the south, east and west parts of England, that of *Norroy* all northward of the river Trent. By charter, they have power to visit families, to set down their pedigrees, distinguish their arms, grant arms, and with *Garter* to direct the other heralds.

The present number of Herald's is six; viz. Windsor, Chester, Lancaster, Richmond, Somerset and York. Although the titles

of these officers are taken from separate places, it must not be supposed that their offices are local, or that they have any particular jurisdiction, the names are only nominal, they being all officers at large. Next follow the Pursuivants of Arms of whom there are four, viz. Rouge Croix, Blue Mantle, Rouge Dragon and Portcullis. The pursuivant is a novice, or in a state of probation for future promotion. Anciently the term of noviciature was seven years, after the expiration of which the pursuivant was eligible to the office of herald; and this institution was then so carefully attended to, that the sovereign was allowed to dispense with one year only, and that but on extraordinary occasions; but lately it has been determined by a judgment in Westminster Hall, that a person may lawfully be made a herald without ever having been a pursuivant.

The kings, heralds and pursuivants of arms were first incorporated by Richard III. who granted them a house called Colde Arbor in the parish of Allhallows the Less, in the city of London; this, however, was seized by Henry VII. as personal property, and the heralds were without an official residence until the reign of Mary, when Derby House was granted to them. This was destroyed by the great fire of 1666, but the books and muniments were saved, and shortly afterwards the present college was built between St. Paul's Cathedral and the Thames, and forms one of the handsomest and best designed brick edifices in London, as well as the home of a most valuable genealogical library. The duties of heralds at the present day is more especially the regulation of the proper bearing of arms, tracing out genealogies and making pedigrees. Besides the herald's college at London, there is the Lord Lyon, king of arms for Scotland, who is second king at arms for Great Britain, and also Ulster King at Arms for Ireland.

CHAPTER VIII.

How to Marshal Arms.



MARSHALING is the arranging on one shield of all the arms to which the bearer is entitled, whether by direct descent or by marriage. If the various arms do not make up an even number, then it is usual, although not necessary, to repeat the first

in the last quarter; and when there are only two coats of arms to be marshalled, the paternal arms occupy the first and fourth quarters, and the maternal arms the second and third. A shield is said to be quartered when divided into four equal parts by a line in pale crossed by a line in fesse (see Pl. 3) *quarterly*. Any of the quarters may again be divided in a similar manner, when they are said to be *quarterly quartered*; or the whole shield may be equally divided into as many divisions as may be required, by perpendicular and horizontal lines. A very early instance of preserving the heraldic insignia of a family extinct in the male line, occurs in the arms of Eleanor of Castile, the queen of Edward I., who has upon her tomb, a shield of four quarters,

in the first and fourth of which are the arms of Castile, and in the second and third the arms of Leon. Another early instance is that of John Hastings, second earl of Pembroke, who died about 1376, who seems to have been the first English subject who quartered arms. He bore, *quarterly, first and fourth, or a maunch gules for Hastings; second and third, barry of ten argent and azure, an orle of as many martlets gules for Valence*; the latter, in right of his great, grandmother Isabel. The art of quartering arms is undoubtedly an admirable means of showing at one view, the representation of several different families; it is not therefore surprising to find it resorted to, at so early a period as the fourteenth century, when armorial insignia were held in such high repute, and when no more striking means could be found to exhibit to a beholder the high connections of a warrior than by placing the arms of his ancestors on his own shield.

A man may bear the arms of his wife with his own in one of two ways, viz. by impalement, or by an escutcheon of pretence, the latter only if she be an heiress, or co-heiress.

In impaling arms (the shield being divided by a line in pale, see Pl. 3, *per pale*) the following rules must be observed. The entire arms of the husband must be placed on the dexter side, and those of the wife on the sinister, except in cases where one or both of the coats are surrounded by bordures; in the event of which, the bordure goes no further than around the edge of the shield, stopping at the line of impalement, and if the bordure be charged, those bearings on that part of the bordure which is omitted must also be left out.

No husband can impale his wife's arms with his own on a

surcoat of arms, ensign or banner; because when a commander displays his banner in the field, the lady's arms cannot have the least pretension to be there; his men are to fight under his banner, not under that of his wife. In like manner it would be inconsistent to impale the arms of the wife with those of the husband upon any official seal, but they may be impaled on any instrument or article of domestic use, such as a piece of plate, the panels of a carriage, etc. No husband impaling his wife's arms with his own, can surround the shield with the order of the Garter, or with any other order (except she be a sovereign of the order), because although the husband may give the half of his escutcheon, yet he cannot share his order of knighthood with his wife.

Impaled arms are also borne by ecclesiastical as well as civil officers, such as archbishops, bishops, etc. The same principle of marshaling is here observed, with the exception, however, that the arms annexed to the office are placed on the dexter side of the shield; thus precluding the possibility of showing the armorial ensigns of the wife in the same shield with those appertaining to the office; in which case there must be an additional shield for the purpose.

We now come to the alternative manner of uniting a man's arms with those of his wife, viz. by an escutcheon of pretence. If the lady be a representative, or co-heiress (after the decease of her father), the husband bears her paternal arms, with the quarterings belonging thereto, in an escutcheon of pretence over his own (see Pl. 6, fig. 4). According to the rules of heraldry, a man cannot so place the arms of his wife during her father's life-time although she is heir expectant of him, nor can a lady in such case

quarter the arms of her mother, although an heiress, during her life-time. It sometimes happens that a lady is heiress to her mother, without being so to her father, who marrying a second wife has male issue, which becomes the representative of the father. In order, therefore, to obtain for the lady what she is unquestionably entitled to, the inheritance of her mother, the heralds have adopted a method, which shows at once the representation, which is by placing the arms of her father in a canton on the maternal coat; thus enabling her to quarter all the arms to which her late mother became entitled. The son of an heiress quarters both the paternal and maternal arms which thenceforth become one coat. Thus it will be seen that where a man impales his wife's arms, they (the maternal arms) do not descend to his issue, his wife having brothers who transmit those arms to *their* children; but when a man places his wife's arms over his own in an escutcheon of pretence (she being an heiress and therefore having no brothers), his issue quarters the maternal arms with those of their father, so preserving that particular coat from extinction.

The manner of disposing the several coats is illustrated in Pl. 29. The central shield represents the arms of A whose daughter (fig. 3) is an heiress, she having no brothers, B (fig. 2) marries her, and places her arms over his own on an escutcheon of pretence (fig. 4), this couple have a daughter only, no sons, and this daughter quarters the arms of both parents (fig. 6); C (fig. 5) marries this lady and places her arms over his own, as in the last instance (fig. 7), they have several sons who quarter the arms of both parents, and one of whom (fig. 9) marries D (fig. 10),

who is the daughter of D (fig. 8), but this lady has brothers, so is not an heiress, her husband therefore impales her arms with his own (fig. 11), and their children use only the paternal arms (fig. 12).

The above is the English mode of quartering; in Scotland and on the Continent the arms of all ancestors are admitted whether the wives were heiresses or not.

The reader is referred to figs. 13, 14, 15 and 16 on Pl. 29 for methods of uniting the arms of husband and wife where a man marries more than once.

If a man marries a widow, he marshals her maiden arms only.

A widow bears on a lozenge the arms of her late husband and herself, but if she marries again she ceases to bear the arms of her former husband, unless he had been a peer, when she would continue to bear his and her arms, as before, on a lozenge, and her present husband would marshal her arms with his own on a shield, and the shield and lozenge would be grouped, the shield having precedence.

A Peeress in her own right, if married to a Peer, has her own arms and those of her husband fully blazoned, and the lozenge and the shield with all their accessories are marshaled to form one group, the arms of the higher in rank having precedence.

If a maiden or dowager lady of quality marry a commoner, or a nobleman inferior to her in rank, their coats of arms may be set beside one another in two separate escutcheons, upon one mantle or drapery; on the one the husband impales her arms in the ordinary way, and on the other are the lady's arms alone in a

lozenge. Should, however, the lady be an heiress there are still two escutcheons used, that on the dexter side bearing the arms of the husband with those of his wife on an escutcheon of pretence ensigned with her coronet, and that on the sinister having the arms of the lady alone on a lozenge with supporters and coronet.

The Herald kings, in like manner, bear two shields, forming a single group, on the dexter shield are their official, impaled with their personal arms, and on the sinister shield their personal arms are marshaled with the arms of their wives.

An unmarried lady bears her paternal arms on a lozenge, without any crest.

CHAPTER IX.

How to draw and paint a Coat of Arms.



his chapter being intended more especially for the assistance of amateurs, is necessarily somewhat elementary in its nature.

And first as to the material on which it is proposed to paint the coat of arms.

We have found the most suitable for the purpose to be Whatman's drawing paper, moderately rough, a large sheet of which can be obtained for 25 cents, and cut up as needed; or if it be desired to paint on card, the best is London board. Be careful that neither paper, nor card has a glazed surface, or you will find that the colors will not lie evenly on it.

The brushes needed are about six in number, ranging from the finest to medium size; the small ones had better be of sable; for the larger size, camel's hair will answer the purpose. The colors required are as follows: orange vermilion, French blue, emerald green, Prussian blue, gamboge, crimson lake, madder, brown, burnt sienna, yellow ochre, neutral tint, sepia, Chinese white, slab of gold, ditto of silver (or, if preferred aluminium),

bottle of waterproof ink, a piece of India rubber and one of ink eraser, two yards of tracing paper, one hard and one soft pencil, a pointed agate burnisher. A drawing board about 17 inches by 21 inches will be needed, costing about a dollar, also a T square, long enough to reach across the board, one or two set squares, a few drawing pins, a draughting pen, and a pair of compasses with adjustment for pen and pencil. All these articles can be procured of the best quality of Kolesch & Co., 155 Fulton Street, New York City. (See advt.)

Many prefer the moist colors in pans to the cakes, as the former can be used to the last of the pigment and thus waste is avoided. Being now ready to commence operations, cut a piece of drawing paper about 14 inches by 12 inches and pin same on board, or better still, slightly dampen the paper with clean water, gum the edges, and so fasten on board, this properly done ensures an even surface. Now, as to size of shield, unless there is some reason to the contrary, such as fitting a frame, etc., a good size will be found to be about double the length and breadth of the sketch given on Pl. 30. It may here be mentioned that these arms are quite supposititious, and the name "Taylor" is merely put to show where the name should go. Your paper being ready, pencil a perpendicular line down the centre, and leaving the crest and helmet for the time being, draw in pencil on the right hand side of the line, the right half of the shield, lambrequin, scroll and ribbon, double the size of copy, and as nearly like it as possible by the eye; now, take a piece of tracing paper a little more than half the size of the drawing paper, pin it down at the four corners, so that it projects over the centre line towards the left about half-an-inch; with the soft pencil trace the lines already drawn, clearly and

firmly, then unpin the tracing paper, turn it over, so that the pencil lines are now next the drawing paper, and so that it occupies precisely the same position on the left side of the centre line, as it formerly held on the right, pin it down in this position, and then with some hard, smooth substance, such as the end of a paper-knife, rub carefully over the traced lines, tolerably hard, but not sufficiently so to disturb or tear the tracing; when all the lines have been gone over, unpin one side of the tracing and see if the lines are perfect on the drawing paper, if not, replace tracing and again rub over the defective parts. By this means you will get on the left hand side of the centre line, a perfect counterpart of the right hand side, which it is very difficult to obtain in any other way. Now, draw in the helmet and crest. Following the sketch as an example, we find the field is argent (silver) and the cheveron gules (red), this being so, the lambrequin must be silver and red. A word as to silver: there is no denying that silver is apt to tarnish in course of time, so some heraldic artists leave what should be silver, a plain white, others use a preparation of aluminium which is more lasting than silver but not so brilliant. The writer, however, prefers to use silver, as the aluminium looks dull, and the plain white unfinished, and, after all, if silver does in time tarnish, it is easily renewed. The silver and gold are sold in small slabs; the silver at 50 cents and the gold at \$1.75; they are specially prepared, and are used just as water colors are used, and although they appear rather expensive at first, they will be found in practice cheaper than any other good preparation. Gold and silver leaf might be used, but it requires considerable practice to lay these on satisfactorily.

To return to our drawing, both silver and gold will need two coats, but take care that the first coat is thoroughly dry before laying on the second, and this applies to all tinctures. Paint with vermilion the parts of the lambrequin marked with vertical lines. Do not attempt to lay the colors on too thick, it is better to give an additional coat; depth of tone is best obtained by repeated washes. Shade the silver with neutral tint or sepia, and the vermilion with crimson lake.

THE CREST. Paint the hand with a very faint wash of crimson lake and shade with burnt sienna or madder brown; staff of spear, burnt sienna; head of spear, silver; wreath, silver and vermilion alternately, shade silver with neutral tint or sepia, and vermilion with crimson lake.

HELMET. The face and front portion as lined off from the rest, gold; and the remainder, silver. Scroll around shield, and that under it, yellow ochre or gold shaded with burnt sienna or madder brown to taste. The ribbon for Motto, vermilion, shaded crimson lake; the letters on the ribbon, gold, shaded India ink, and laid on with the finest brush.

THE CHEVERON. First lightly pencil outline, then put some vermilion paint in draughting pen, and draw over pencil, heavy lines with the paint; it is then easy to fill in the intervening space with the brush; by this means a bold and sharp outline is ensured. Pursue the same plan in shading with burnt sienna or madder brown. The name below the arms can be rendered very effective by making the capital letter gold and the remainder red. Flourishes are best avoided unless the artist is very proficient in that method of ornamentation. This finishes the example we

have selected with the exception of the burnishing. Do not attempt to burnish gold or silver until at least three hours after it has been laid on, then place painting upon a piece of glass, and with the pointed agate burnisher trace figures upon it. The shape of these figures must be left to the taste of the artist, but an example is given in the initial letter of the preface to this book, and in the small scrolls upon the helmet in the sketch, and that in the frontispiece. If it is desired to avoid the expense of gold, cadmium yellow makes a good substitute.

For azure, mix French blue freely with Chinese white; this will admit of a number of coats being laid on, without the color becoming too dark. Shade blue with neutral tint. Shade emerald green with a darker green, made by mixing gamboge with Prussian blue. For purple, mix crimson lake and Prussian blue, and shade with a darker tint of the same. For sable, neutral tint, as many coats as may be needed, generally about three. Should a mantle be preferred as an embellishment, the frontispiece will furnish an example.

It frequently happens that there are one or more metal charges imposed on a colored ground. As it is difficult to work the color in and out the intricate outlines of some of these, and still preserve an even coat, the following plan will be found of service. Trace the charges first in pencil, then with a fine pen go over the pencil lines with waterproof India ink, allow about half-an-hour for the ink to get thoroughly hard; you can then go over the whole surface with the color, and the ink lines will show faintly through, on which can be laid the gold or silver, as the case may be. This method cannot, however, be employed in the

reverse case; that is with a colored charge on a metal ground, as the latter obscures the lines.

In the above hints the writer has given the results of his own practical experience, and although instructions are very necessary to start with, yet a great deal must necessarily be left to the taste of the artist, who will, doubtless, benefit far more by systematic perseverance and conscientious practice than by a whole volume of printed directions. In taking leave of his readers the compiler begs to wish them every success in what cannot fail to be at least a beautiful pastime, and may be something much more useful and permanent.



lossary.

Glossary.

A

ABA

ADD

ABAISSÉ (*Fr.*)—used when a figure is depressed or lowered.

ABATEMENT (*L. diminutiones armorum, Fr. brisure*)—a mark used to denote some dishonorable action.

ABISMÉ (*Fr.*)—a bearing placed in the centre and surrounded by others.

ABOUTÉ (*Fr.*)—conjoining at the ends.

ACCOLLÉ (*Fr.*)—collared, also enwrapped or twisted.

ACCOMPAGNÉE (*Fr.*)—between.

ACCORNÉ (*Fr.*)—horned.

ACCROCHÉ (*Fr.*)—one bearing hooked into another.

ACCROUPI (*Fr.*)—meaning couchant when applied to hares, etc.

ACCRUED—a tree full-grown.

ACORN—the fruit of the oak.

ACORN—slipped and leaved. Pl. 7, fig. 6.

ACORNED—the oak tree with acorns on it said to be acorned or fructed. Pl. 19, fig. 22.

ADDER—nowed or twisted as a knot. Pl. 7, fig. 7.

ADEXTRÉ (*Fr.*)—anything placed on the dexter side.

ADDITIONS OF HONOR—see Arms of Augmentation in first part of book.

- ADO ANC
- ADORSÉE, ADORSED, ADOSSE, ADOSSÉD or EN-DORSED—when bearings are placed back to back as the eagle's wings in the crest of the Washington arms. See frontispiece.
- ACCRUED—a tree full-grown.
- ADUMBRATED (*Fr. ombré*)—shadow only of a bearing.
- AFFRONTANT, AFFRONTÉE or AFFRONTÉD (*Fr. confronté*)—full-faced. Pl. 18, fig. 10.
- AIGLETTE or AIGLON (*Fr.*)—a small eagle.
- AIGUISÉ (*L. cuspidata*)—pointed.
- AISLÉ—winged or having wings.
- AJOURÉ (*Fr.*)—same as voided, applied to ordinaries.
- ALANT—a mastiff dog. Pl. 7, fig. 8.
- A LA QUISE or CUISSE (*Fr.*)—eagle's leg erased at thigh. Pl. 12, fig. 22.
- ALIECÉ or ALAIZÉ (*Fr.*)—couped or cut off from side of shield. Pl. 5, fig. 7.
- ALLERION (*L. aquilæ mutilæ*)—an eagle without beak or feet.
- ALLUMÉE (*Fr.*)—eyes of boar, etc., painted red.
- ALMOND—slip fructed. Pl. 7, fig. 9.
- ALTAR—Roman, drawn in heraldry as inflamed. Pl. 7, fig. 10.
- ALTERNATE (*Fr. alterné*)—by turns, one after another.
- AMBULANT—walking or passant.
- AMPHISBENE or AMPHISTER—a flying serpent. Pl. 7, fig. 11.
- ANANAS—a pine-apple. Pl. 7, fig. 12.
- ANCHOR—as usually drawn. Pl. 7, fig. 13.

ANC

AQU

ANCHOR CABLED—cable is always entwined 'round anchor.

Pl. 7, fig. 14.

ANGEL—with wings expanded. Pl. 7, fig. 15.

ANGEL—kneeling with wings expanded. Pl. 14, fig. 23.

ANGEMM, ANGENNE or ANGENIN (*Fr.*)—a six leaved flower, pierced. Pl. 7, fig. 16.

ANGLED—acute or beveled, see Pl. 1, Partition lines.

ANGLED-RECT—see Angled, Pl. 1, Partition lines.

ANGLED QUARTER—sometimes called nowy square or nowy quadrat, as a pale nowy quadrat or quarterly. Pl. 25, fig. 13.

ANILLE (*Fr.*)—a mill-rind or *fer-de-moline*.

ANIMÉ (*Fr.*)—see Incensed.

ANNODATED—enwrapped or bowed, embowed, bent in the form of an S. Pl. 10, fig. 8.

ANNULET (*L. annulus, Fr. annelet*)—a ring. Pl. 7, fig. 17.

ANNULETS—conjoined in fesse. Pl. 7, fig. 18.

ANNULETY or ANNULATED—a cross with rings at the ends.

ANTE or ENTE (*Fr.*)—pieces engrafted into each other.

ANTELOPE—a small animal somewhat like a deer with straight horns. Pl. 7, fig. 19.

ANTIQUÉ TEMPLE—Pl. 7, fig. 20.

ANVIL—heraldically drawn as in Pl. 7, fig. 21.

APAUMÉE (*Fr.*)—an open hand with palm shown. Pl. 7, fig. 22.

APE—usually drawn with a collar. Pl. 7, fig. 23.

APPLE—Pl. 7, fig. 24.

AQUILATED—adorned with eagles' heads.

ARB

ASC

ARBALESTE—a cross-bow. Pl. 8, fig. 1.

ARCH—double and single. Pl. 8, fig. 2.

ARCHED, ARCHY, or ENARCHED—when both sides of an ordinary are bowed alike, in the form of an arch. Pl. 25, fig. 11.

ARGENT—silver or white, when engraved, left plain. Pl. 1.

ARM—erect, coupé at the elbow ppr. holding a spear. Pl. 8, fig. 3.

ARM—in bend, in the hand a club ppr. Pl. 8, fig. 4.

ARM—embowed in mail armour, hand grasping staff. Pl. 8, fig. 5.

ARM—erect, coupé at elbow, vested gu, cuffed ar. holding in hand ppr. a baton sa tipped of the second. Pl. 8, fig. 6.

ARM—dexter in armour embowed, in hand a spear all ppr.—(common as a crest). Pl. 8, fig. 7.

ARMED (*L. armatus, Fr. armé*)—when the horns, claws or teeth of any beast, or the beak, or talons of any bird are in color different from the body, it is said to be *armed* of that color.

ARONDIA (*Fr.*)—anything circular.

ARRACHE (*Fr.*)—same as Erased.

ARRASWAYS—placed with corner in front. Pl. 8, fig. 8.

ARROW—barbed and flighted or feathered. Pl. 8, fig. 9, dexter side.

ARROWS—usually consist of three, unless otherwise stated drawn as in Pl. 8, fig. 9, Sinister side.

ARROWS—when more than three, number must be stated as five arrows banded. Pl. 8, fig. 10.

ASCENDANT—issuing upwards.

ASE

ASEARE or ASEWRE—old English for azure.

ASPECT—full faced or guardant.

ASS'S HEAD—erased. Pl. 8, fig. 11.

ASSURGENT—man or beast rising from the sea.

ASTROID—same as Mullet.

ASTROLABE—an instrument for taking the altitude of the sun. Pl. 8, fig. 12.

AT BAY—position of stag, standing on defence. Pl. 23, fig. 17.

ATHELSTAN'S CROSS—on a mound. Pl. 8, fig. 13.

ATTIRED or HORNED—used when speaking of the horns of a stag, hart or buck.

ATTIRES—both horns of a stag, when borne affixed to scalp. Pl. 8, fig. 14.

AULNED—the aulnes or awnes, the beards of barley, etc.

AURE—same as Guttée d'or, drops of gold. Pl. 2.

AVANT MUR (*Fr.*)—a wall attached to a tower. Pl. 25, fig. 14.

AVERLYE—semée or powdered.

AVERSANT or DORSED—turned to show back part. Pl. 8, fig. 15.

AX or HATCHET—often borne in coat armor. Pl. 8, fig. 16.

AYLETS or SEA-SWALLOWS—generally painted sa beaked and legged gu., sometimes called Cornish choughs. Pl. 11, fig. 13.

AZURE (*Fr. azur*)—blue color, indicated in engraving by horizontal lines. Pl. 1.

AZU

B

- BAD BAR
- BADGER or BROCK—generally borne passant. Pl. 8, fig. 17.
- BAILLONÉ (*Fr.*)—a lion ramp, in mouth a baton.
- BALL OF FIRE—or fired. Pl. 8, fig. 18.
- BAND—the fillet or bandage by which a garb, arrows, etc., are bound together. Pl. 8, fig. 10.
- BANDÉ (*Fr.*)—same as bend.
- BANDED (*Fr. empoinné lie*)—as a garb, etc., when the band is of a different tincture.
- BANDEROLE—a streamer affixed to a crosier. Pl. 8, fig. 19.
- BANNER or FLAG—displayed or disveloped. Pl. 8, fig. 20.
- BAR (*L. vectis* or *fasciola*; *Fr. fasce alizée* or *fasce endevise*)—an ordinary in the form of, but less than the fess, and may be placed in any part of the field, but the fess cannot. Pl. 3 and frontispiece.
- BAR GEMELLE—a double bar, or two bars, placed near and parallel to each other.
- BAR PER AND PILE—a term anciently used, but should rather be called per fesse and pile. Pl. 3.
- BARBED (*Fr. barbé*)—the five green leaves on the out-side of a full-blown rose. Pl. 8, fig. 21.
- BARBED HORSE (*Fr. cheval barbé*)—a horse barbed at all points is a war-horse completely armed.
- BARBEL (*Fr. bars*)—a fresh-water fish generally drawn embowed.

BAR

BAT

BARNACLE (*L. barnula*)—a large water-fowl resembling a goose, belly white and brown, back black and brown, legs brown. Pl. 8, fig. 22.

BARON and FEMME—heraldic terms for husband and wife.

BARRE or BARRE UNE (*Fr.*)—a bend sinister.

BARRULET (*L. barrula; Fr. burelle*)—one fourth part of the bar fessways.

BARRULY—a division of the shield into several equal parts of which it is a diminutive.

BARRY (*L. barratus; Fr. burellé*)—a transverse division of the shield into several equal partitions of two or more tinctures, interchangeably disposed termed barry of six, eight, ten or twelve pieces, the number must be specified and even. Pl. 3.

BARRY BENDY—when the partition lines barways are crossed by others bendways.

BASÉ (*Fr. le bas de l'écu*)—the lower part of the shield, see Pl. 1, points of the escutcheon.

BAR-SHOT—a bar of iron having a ball at each end. Pl. 8, fig. 23.

BASILISK—an imaginary animal represented like a wivern or cockatrice, with the head of a dragon at the end of its tail. Pl. 8, fig. 24.

BASKET—usually drawn as in Pl. 9, fig. 1.

BASKET or SHRUTTLE—for winnowing corn, sometimes called a fan. Pl. 23, fig. 1.

BASSINET (*Fr.*)—ancient name of armour for the head.

BAT or RERE-MOUSE—always borne displ. Pl. 9, fig. 2.

BAT

BEL

BATON (*Fr.*)—a staff or truncheon, and is borne as a mark of illigitimacy, it is drawn couped from the sinister chief to the dexter base. Pl. 5, fig. 17.

BATTLE-AX—a weapon used in war. Pl. 9, fig. 3.

BATTLED ARRONDÉE—means that the tops of the battlements should be circular. See Pl. 1.

BATTLED, EMBATTLED—one battlement upon another. See Pl. 1.

BAUDRICK—a broad belt worn over right shoulder and under left arm, from which to suspend the sword.

BEACON—see Fire-beacon.

BEAKED (*L. rostratus et tibiatus; Fr. bequé*)—when the beak or claws of a bird are of different tinctures, they are blazoned, beaked and clawed, or membered, of that tincture, but the beak and claws of all birds of prey are termed armed, thus an eagle ppr. armed or, that is, of its natural color, beak and claws gold.

BEAR—a beast of prey, a bear passant muzzled. Pl. 9, fig. 4.

BEAR RAMPANT—muzzled. Pl. 9, fig. 5.

BEAR'S HEAD and neck erased and muzzled. Pl. 9, fig. 6.

BEARDED or BLAZING—tail of a comet or star. Pl. 9, fig. 14.

BEARING—any single charge.

BEAVER or VIZOR—that part of the helmet which defends the face and is movable up and down.

BEAVER—an amphibious animal. Pl. 9, fig. 7.

BEE-HIVE—beset with bees promiscuously volant. Pl. 9, fig. 8.

BELLED—when a falcon or hawk has bells affixed to its legs.

BEL

BEN

BELLS—affixed to legs of hawks are represented 'round. Pl. 9, fig. 9. Church bells. Pl. 9, fig. 13.

BEND (*L. toenia; Fr. bande*)—one of the honorable ordinaries formed by two diagonal lines, drawn from the dexter chief to the sinister base. See plate 2. The word "bend" always means drawn as above; when the sinister is meant it must be so expressed.

BEND SINISTER (*Fr. un barre, or contraband*)—every way similar to the bend, but drawn diagonally from the sinister chief to the dexter base. See Pl. 2.

BEND ARCHY—or bowed. Pl. 25, fig. 11.

BEND COMPOSÉE or GOBONY—divided into chequers. Pl. 5, fig. 24.

BEND COMPOSÉE, COUNTER-COMPOSÉE—formed of two rows of chequers.

BEND COTTISED—means between cottises. Pl. 5, fig. 21.

The cost is the uppermost figure.

BEND FLORY—a bend with *fleurs-de-lis* issuing from the sides. Pl. 6, fig. 7.

BEND INDENTED EMBOWED or hacked and hewed on the side. Pl. 15, fig. 20.

BEND NOWY—with semi-circular projection on each side. Pl. 25, fig. 15.

BEND PER (*Fr. tranchée*)—when the field is divided by a diagonal line from the dexter chief to the sinister base. See Pl. 3.

BEND PER SINISTER. See Pl. 3.

BEN

BIT

BENDLET—a diminutive of the bend, half its breadth. Pl. 5, fig. 21. The lowermost figure.

BENDWAYS, or in bend—terms used to point out the position when charges are placed so as to occupy that part of the escutcheon to which the bend is allotted.

BENDY—a division of the field into four, six, eight, or more diagonal parts, bendways preserving an even number. See Pl. 3.

BESOM or BROOM. Pl. 9, fig. 10.

BEVIL (*Fr. ccloþé*)—a line cut off by another forming an acute angle. See Pl. 1.

BEZANT (*Fr. bezans d'or*)—a round flat piece of gold, being, it is said, the current coin of Byzantium. Its introduction into coat armour is supposed to have taken place at the time of the first crusade and since borne by the descendants of the champions of Christianity engaged in that and subsequent crusades.

BEZANTÉE—when the field or charge is indiscriminately strewed over with bezants.

BICAPITATED—with two heads.

BICORPORATED—with two bodies.

BILLET (*L. laterculi; Fr. billettes*)—oblong square figures. Pl. 9, fig. 11.

BILLETTY (*Fr. billettée*)—strewed with billets. Pl. 22, fig. 22.

BIRD-BOLT—a small arrow with a blunt head.

BITTERN—a bird with long legs. Pl. 9, fig. 12.

BLA

BOR

BLADED (*Fr. tigé*)—when the stalk or blade of grain is borne of a different tincture from the ear or fruit.

BLAZING STAR or COMET. Pl. 9, fig. 14.

BLOOD-HOUND, always drawn on scent. Pl. 9, fig. 15.

BLUE—see Azure.

BOAR—that is wild boar. Pl. 9, fig. 16.

BOAR'S HEAD—erased. Pl. 9, fig. 17.

BOATS—generally of the shape in Pl. 9, fig. 18.

BOOK or BIBLE—Pl. 9, fig. 19.

BORDER (*L. bordura; Fr. bordure*)—The border is looked upon by French heralds as an honorable ordinary and possesses one third part of the shield. English heralds, however, consider it as a mark of difference, to distinguish one part of the family from another and make it one fifth part of the shield in width. Pl. 4, fig. 1. It should have no shadow and be parted from the field by a fine line only, except when there is a chief in the coat in which case the border runs under the chief. When any other ordinary as a fess, pale, bend, etc., forms the coat, the bordure passes over it. Pl. 4, fig. 2. If a coat be impaled with another, and either of them has a border, it must not in that case surround the coat it belongs to, but cease where the two coats unite and extend only to the line of impalement. Pl. 4, fig. 3.

BORDER BENDY—either dexter or sinister, divides it bendways into the number of pieces expressed. Pl. 4, fig. 4.

- BOR BRE
- BORDERS—when charged with bends, bars, chevrons, etc., show only the parts of such charges as would fall upon the border were they continued across the shield.
- BORDERS CHARGED—are very common in coat armour and, unless the number is particularly expressed, always implies eight.
- BORDER CHEQUY—three rows of chequers counterchanged. Pl. 4, fig. 8.
- BORDER COMPONÉE—Pl. 4, fig. 6.
- BORDER OF THE FIELD—this border is never used in English armory though common in French and German.
- BOTEROLL (*Fr.*)—tag of a broad-sword scabbard. Pl. 9, fig. 20.
- BOWED or EMBOWED—termed also flected or reflected, as an arm embowed, that is bent at the elbow. Pl. 8, fig. 7.
- BOWED, EMBOWED or ENWRAPPED, DEBRUISED—terms applied to a serpent when turned twice or thrice 'round the neck.
- BRACED (*Fr. agraffé*)—folded or interlaced.
- BRANCH—if fructed should show four leaves, if unfructed nine leaves, the sprig five leaves, and the slip three leaves.
- BRASSARTS—armour for the elbow.
- BRASSETS—armour for the arms.
- BRETESSED (*Fr.*)—embattled on both sides, opposite to each other. Pl. 25, fig. 16.

BRI

BUS

BRIDGES—number of arches should be specified. Pl. 9, fig. 22.

BRIGANDINE—a jacket, or coat of mail.

BRISE or BRISÉE (*Fr.*)—same as Couped.

BRISTLED—hair on neck and back of a boar.

BROAD-ARROW—differs from the pheon by having the inside of the barbs plain.

BROOM-PLANT—Pl. 9, fig. 23.

BUCKLES—are of various shapes which should be expressed in the blazon. Pl. 9, fig. 24.

BUGLE-HORN—generally borne stringed and garnished. Pl. 10, fig. 1.

BULLFINCH—Pl. 10, fig. 2.

BULL—common in coat armour, passant. Pl. 10, fig. 3.

BULL'S HEAD—cabossed, showing only full face. Pl. 10, fig. 4.

BULL'S HEAD—erased. Pl. 10, fig. 5.

BULLETS—generally termed pellets and ogresses, are roundles painted black and represent cannon balls. Pl. 2.

BURGANET (*Fr. bourguignote*)—a steel cap worn by foot soldiers. Pl. 10, fig. 6.

BUSH or BRUSH—of a fox, the tail.

BUSTARD—a kind of wild turkey of a brownish color. Pl. 10, fig. 7.

C

- CAB CAP
 CABOSSED—head of a bull or other animal placed full faced,
 no part of the neck being shown. Pl. 10, fig. 4.
- CADENCY—see Distinctions of Houses in former part of work.
- CADUCCUS or MERCURY'S MACE. Pl. 10, fig. 8.
- CALTRAPS—made with four points, and used to wound an
 enemy's cavalry. Pl. 10, fig. 9.
- CAMEL—Pl. 10, fig. 10.
- CAMELEON—drawn in armory as in Pl. 10, fig. 11.
- CAMELOPARD—said to be a beast between a camel and a
 leopard. Pl. 10, fig. 12.
- CANDLESTICK—Pl. 10, fig. 13.
- CANELLE (*Fr.*)—same as Invested.
- CANNET (*Fr.*)—a duck without feet or beak.
- CANNON—always mounted unless otherwise expressed. Pl. 10,
 fig. 17.
- CANTON—a diminutive of the quarter usually placed in the
 dexter chief, but may be in any of the other corners of the
 shield. Pl. 5, fig. 18.
- CANTONNÉE—a French term to express a bearing placed in
 the midst of four bearings or groups of bearings.
- CAP CORNERED—used by deans, doctors, etc. Pl. 10, fig. 14.
- CAP OF DIGNITY or MAINTENANCE—is of crimson
 velvet, turned up ermine, with two points turned to the back,

CAR

and was formerly a badge of high dignity, is borne by some families under the crest instead of the wreath. Pl. 10, fig. 15.

CARTOUCHE—an oval shield in which the popes and churchmen of noble descent in Italy place their armorial bearings.

CART-WHEEL—Pl. 10, fig. 16.

CASQUE (*Fr.*)—same as Helmet.

CASTLE—a port between two towers. Pl. 10, fig. 18.

CASTLE TOWERED, TRIPLE-TOWERED—Pl. 10, fig. 20.

CASTLE WITH FOUR TOWERS—Pl. 10, fig. 21.

Note.—When the cement of the building is of another color from the stones, it is said to be masoned of that particular tincture.

CAT (*Fr. chat*)—when borne as a charge, it is called cat-a-mountain and is always drawn guardant. Pl. 10, fig. 22.

CATHARINE WHEEL—an instrument of torture representing that on which St. Catharine suffered martyrdom. Pl. 11, fig. 1.

CENTAUR—a fabulous beast, half man and half horse, called also Sagittarius the archer, the ninth sign in the Zodiac. Pl. 10, fig. 23.

CHALICE—a communion cup. Pl. 11, fig. 20.

CHAPLET—a garland or wreath of flowers, laurel, oak, etc. Pl. 10, fig. 19.

CHAPOURNET—a chief divided by a curved line. Pl. 25, fig. 17.

CHAPPE—a term used when the field is divided by two curved

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lines, issuing from the middle point in chief to the two base angles of the shield. Pl. 5, fig. 19.

CHARGE—any figure depicted on the escutcheon.

CHARGED—a shield is said to be charged with the bearing drawn upon it; and the term is applicable to any of the ordinaries or charges bearing any other device upon them, which are then said to be charged with such minor device.

CHAUSSÉ—signifying shod, in blazon denotes a section in base. Pl. 21, fig. 11.

CHEQUÉ or CHEQUY (*Fr. eschequetté*)—a field or charge divided into equal squares of different tinctures. Pl. 5, fig. 22.

CHERUB—a child's head between two wings. Pl. 10, fig. 24.

CHESS-ROOK—used in the game of chess. Pl. 11, fig. 2.

CHEVERON—a figure resembling two rafters meeting at top. See Pl. 3.

CHEVERON PER—a division of the field or any charge by two pyramidal lines meeting at a point. See Pl. 3.

CHEVERONEL—a diminutive of the cheveron, being half its breadth. Pl. 5, fig. 23.

CHEVERONNY—when the field is divided into equal parts by lines in form of cheverons, it is termed cheveronny of the number of pieces.

CHEVERONWAYS—in the position of the cheveron.

CHIEF (*Fr. un chef*)—the upper third part of the shield. Pl. 2.

CHIEF—charged with chapournet. Pl. 25, fig. 17.

CHIEF COUVERT—shadowed or partly covered by hangings, it is a rare bearing.

- CHI
- CHIMERA—a fictitious beast, said to have the head of a lion breathing flames, the body of a goat and the tail of a dragon.
- CHURCH—as a bearing or crest. Pl. 11, fig. 3.
- CINQFOIL or CINQUEFOIL—the five leaved grass, drawn as in Pl. 11, fig. 4.
- CIRCULAR WREATH—all wreaths are circular, being formed for the head, but are usually drawn in profile, when blazoned “a circular wreath,” they must be drawn as in Pl. 25, fig. 9.
- CITADEL.—a fortress raised within a town or city for its defence. Pl. 11, fig. 5, a citadel with two towers.
- CLECHE—a French term signifying any ordinary, pierced throughout, leaving only the outside lines.
- CLOSE—said of a bird, when the wings are folded close to the body; also of a helmet with the vizor down.
- CLOSET (*Fr.*)—a diminutive, or one half of the bar.
- CLUB—often borne in the hands of savages. Pl. 8, fig. 4.
- COCK—termed in blazon a dunghill cock. Pl. 11, fig. 6.
- COCKATRICE—differs from the wivern by being combed, wattled and spurred, like the dunghill cock. Pl. 11, fig. 8.
- COGNIZANCE—a term signifying the crest.
- COLLARED or Gorged—when a collar or coronet is 'round the neck of any animal.
- COLLATERALLY DISPOSED—set side by side.
- COLUMBINE—a flower drawn in heraldry as in Pl. 11, fig. 7.
- COLUMN—generally of the Doric order. Pl. 11, fig. 9.
- COMBATANT—two lions ramp, facing each other. Pl. 18, fig. 12.
- COM

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COMPASSES—Pl. 11, fig. 10.

COMPONÉE or Gobony—composed of two colors in equal divisions or squares.

CONEY or RABBIT (*Fr. un lapin*)—Pl. 11, fig. 11.

CONFRONTE—same as Combatant.

CONJOINED—linked together. Pl. 7, fig. 18.

COOTE—a water-fowl. Pl. 11, fig. 12.

CORBIE—a term for crow or raven.

CORMORANT—a sharp-billed bird, in shape much like a goose.

CORNISH CHOUGH—a species of crow or raven, black, with legs and beak red, common in Cornwall, Eng. Pl. 11, fig. 13.

CORNUCOPIA or HORN of PLENTY—represented as filled with fruit, corn, etc. Pl. 11, fig. 14.

CORONATED—adorned with a coronet.

CORONET—see former part of book.

COST—a diminutive of the bend, containing in breadth one half of the bendlet, when borne alone is always termed a cost, but when borne in pairs are termed cottises.

COTOYÉ (*Fr.*)—same as Cottised.

COTTISE or COST—a diminutive of the bend, containing one fourth of its breadth and generally borne in couples with a bend or charges between them.

COUCHANT (*Fr. couché*)—lying on the ground. Pl. 18, fig. 8.COUNTER-CHANGED (*Fr. de l'un en autre*)—an alternate changing of the colors. Pl. 6, fig. 1.

COUNTER-EMBATTLED—Pl. 6, fig. 2.

COUNTER-FLORY—when the edges of any ordinary or tres-

COU

sure are charged with *fleur-de-lis*. Pl. 4, fig. 7, and Pl. 6, fig. 7.

COUNTER-RAGULY—raguled on both sides.

COUPLE-CLOSE—a diminutive of, and often borne with the cheveron in the same way as the cottise accompanies the bend, it should contain one fourth part of the cheveron.

COUTEAU—a knife or sword.

CRAB—a shell-fish drawn as in Pl. 24, fig. 21.

CRANE—a bird with long neck and legs. Pl. 11, fig. 15.

CRENELLÉE (*Fr.*)—embattled.

CRESCENT (*Fr. croissant*)—a half moon with the horns turned upwards. Pl. 11, fig. 16.

CREST—see former part of book.

CRINED (*Fr. chevele*)—denoting that the hair of a man or woman, the mane of a horse, etc., is of a different tincture.

CROCODILE—Pl. 11, fig. 17.

CROISSANT CONTOURNÉ—the decrescent or half moon, the horns towards the sinister. Pl. 12, fig. 5.

CROIX RECROISÉ (*Fr.*)—same as Cross crosslet.

CRONEL—the iron at the end of the tilting spear. Pl. 11, fig. 18.

CROSIER or bishop's staff—generally depicted of gold. Pl. 11, fig. 19.

CROSS—an honorable ordinary occupying one-fifth of the surface of the shield, if plain; but more, if charged with a bearing. See Pl. 3.

CROSS AIQUISÉE or URDÉE—couped and pointed. Pl. 4, fig. 9.

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CROSS ALISÉE PATTÉE—Pl. 4, fig. 10.

CROSS-ANCHORED (*Fr. ancrée; L. furcata*)—Pl. 4, fig. 11.

CROSS of St. ANTHONY—is a cross tau. Pl. 7, fig. 4.

CROSS-ADORNED—Pl. 4, fig. 12.

CROSS AVELANE (*L. nux avellana; Fr. croix aveline*)—Pl. 4, fig. 13.

CROSS BARBED—Pl. 25, fig. 19.

CROSS BORDERED or FIMBRIATED—that is edged with another tincture. Pl. 5, fig. 1.

CROSS BOTONNÉE (*Fr. croix trefflée*)—Pl. 4, fig. 14.

CROSS CALVARY—or Cross of the Passion mounted on three steps. Pl. 4, fig. 15.

CROSS CAPITAL—corniced at each extremity. Pl. 4, fig. 17.

CROSS CHEQUY—the whole surface covered chequy and must consist of three rows at least. Pl. 4, fig. 18.

CROSS CLECHÉE—Pl. 25, fig. 20.

CROSS COMMISSE—the cross tau mentioned by the Prophet Ezekiel chap. 9, v. 4. Pl. 7, fig. 4.

CROSS CRESCENTED—Pl. 25, fig. 18.

CROSS CROSSLET—Pl. 4, fig. 16.

CROSS CROSSLET FITCHÉE—when the under limb of the cross is sharp. Pl. 4, fig. 19.

CROSS DEGRADED—the extremities of which are each fixed in a step. Pl. 25, fig. 21.

CROSS DEMI SARCELLED—Pl. 25, fig. 23.

CROSS DOUBLE—the cross double portant was anciently only called a cross double. Pl. 25, fig. 22.

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CROSS ETOILE—consists of four straight rays. Pl. 13, fig. 23.

CROSS ENGRAILED—Pl. 4, fig. 20.

CROSS FLEUR-DE-LISÉE—Pl. 5, fig. 2.

CROSS FORMÉE—same as Cross pattée.

CROSS GRINGOLÉE—the extremities terminating in snakes' heads. Pl. 15, fig. 18.

CROSS HUMETTÉE or COUPED—Pl. 5, fig. 7.

CROSS LONG or Cross of the Passion—Pl. 5, fig. 3.

CROSS of MALTA—Pl. 5, fig. 6.

CROSS MILL-RIND—takes its name from the resemblance it bears to the mill-rind, the iron placed in the centre of the mill-stone. Pl. 5, fig. 4.

CROSS PER PALE COUNTERCHANGED (*Fr. croix partée*)
—Pl. 25, fig. 24.

CROSS PATERNOSTER—formed of beads. Pl. 20, fig. 21.

CROSS PATONCE—Pl. 5, fig. 8.

CROSS PATRIARCHAL—or double cross. Pl. 5, fig. 9.

CROSS POMELLÉ—Pl. 5, fig. 10.

CROSS PORTRATE DOUBLE and COUPED—anciently called a cross double. Pl. 25, fig. 22.

CROSS POTENT—Pl. 5, fig. 11.

CROSS QUARTER PERCED—Pl. 5, fig. 12.

CROSS RAGULED or RAGULY—Pl. 5, fig. 14.

CROSS RAYONNATED—Pl. 5, fig. 13.

CROSS MOLINE RECERCELLÉE DISJOINED—Pl. 5,
fig. 15.

CROSS SALTIER—called St. Andrew's cross. See Pl. 3.

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CROSS TAU or Cross of St. Anthony—Pl. 7, fig. 4.

CROSS URDÉE—also called a cross champain. Pl. 4., fig. 9.

CROSS WAVY—Pl. 5, fig. 16.

CROWN—see former part of work.

CRUSILY (*Fr. semée de croix*)—strewed with cross crosslets.

CUBIT ARM—hand and arm couped at elbow. Pl. 8, fig. 3.

CUIRASS—the breast-plate.

CUP—Pl. 11, fig. 20.

CUP COVERED—Pl. 11, fig. 21.

CURLEW—a water-fowl. Pl. 11, fig. 22.

CURRENT or COURANT—running at full speed. Pl. 15,
fig. 13.

CURVED—bowed.

CUSHION—lozengy and tasseled. Pl. 11, fig. 23.

CYGNET—a young swan. Pl. 11, fig. 24.

D

DAISY—a perennial flower. Pl. 12, fig. 1.

DAMASK ROSE—Pl. 12, fig. 2.

DANCETTÉE—see Pl. 1, Partition lines.

DANISH AX.—Pl. 12, fig. 3.

DATE—slipped. Pl. 12, fig. 4.

DEBASED, REVERSED or SUBVERTED—turned over or
downward from its usual or proper position, or use.

DEBRUISED—a term peculiar to English armory, denoting
any living creature represented as debarred of its natural
freedom by any of the ordinaries being laid over it. Pl. 18,

DEC

fig. 11. The term is also applied to serpents in the folding whether the head or tail is overlaid by other parts.

DECAPITÉ (*Fr.*)—same as Couped.

DECHAUSSE (*Fr.*)—parts cut from the body of a lion, but not removed from their places.

DECOLLATED—the head cut off.

DECRESCENT (*Fr. decours*)—half moon looking to sinister side of shield. Pl. 12, fig. 5.

DEGRADED—a cross degraded, has steps or degrees at each extremity or at the foot; they are sometimes termed grieeces.

DEMI—one half, demi-lion rampant. Pl. 18, fig. 17.

DENTICLES—Pl. 12, fig. 6.

DESCENDING—a term used for a lion with its head towards the base of the shield.

DEVOURING—all fish, borne in armory, feeding, are termed in blazon devouring.

DEXTER—right hand side. See Pl. 1.

DIADEM—the fillets, or circles of gold which close on the tops of the crowns of sovereigns and support the mound or globe.

DIAPRE or DIAPERING—covering the field with little squares or other figures as ornament. See first letter of preface to this book.

DIDAPPER—a water-fowl. Pl. 12, fig. 7.

DIFFAMÉ (*Fr.*)—an animal without a tail.

DIFFERENCES—certain additions or alterations to a coat of arms in order to distinguish the younger families from the elder.

DIF

DIM

EAG

DIMIDIATED—meaning that a part has been lost.

DISPLAYED—wings when expanded. Pl. 12, fig. 15.

DISPLAYED RECURSANT—wings crossing each other.
Pl. 12, fig. 16.

DISTINCTION or HOUSES—see first part of book.

DIVING or URINANT—said of the dolphin or any other fish
when borne head downwards.

DOLPHIN—a sea-fish generally borne embowed. Pl. 12, fig. 8.

DORMANT—sleeping with head on forepaws. Pl. 18, fig. 9.

DOUBLE QUEUED—said of lions and other animals borne
with two tails.

DOVE—holding a sprig of laurel. Pl. 12, fig. 9.

DRAGON—a fabulous animal. Pl. 12, fig. 10.

DRAGON'S HEAD—erased. Pl. 12, fig. 11.

DRAGON'S WINGS—displayed. Pl. 12, fig. 12.

DROPS—see Guttée.

DUCK—Pl. 12, fig. 13.

DUFOIL or TWYFOIL—having only two leaves.

E

EAGLE—a bird of prey. Pl. 12, fig. 14.

EAGLE displayed—with two heads, a spread eagle. Pl. 12,
fig. 15.

EAGLE displayed—recursant. Pl. 12, fig. 16.

EAGLE with wings—expanded and inverted. Pl. 12, fig. 17.

EAGLE displayed erased. Pl. 12, fig. 18.

EAGLE'S HEAD—erased. Pl. 12, fig. 19.

EAG

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EAGLE'S WINGS—conjoined in base. Pl. 12, fig. 20.

EAGLE'S WINGS—conjoined in leure. Pl. 12, fig. 21.

EAGLE'S LEG—erased at thigh, termed *a la guise*. Pl. 12, fig. 22.

EAGLE rising—or rousant. Pl. 12, fig. 23.

EARED—when the ears are in color different from the body, they are eared of such color.

ECARTELE (*Fr.*)—same as Quartering.

ECUSSON (*Fr.*)—same as Inescutcheon.

EEL—a species of fish. Pl. 13, fig. 18.

EFFEARÉ (*Fr.*)—same as Salient or springing.

EFFRAYÉ (*Fr.*)—rampant.

EIGHT-FOIL—Pl. 12, fig. 24.

ELEPHANT—with castle. Pl. 13, fig. 1.

ELEPHANT'S HEAD—erased. Pl. 13, fig. 2.

EMBATTLED (*Fr. crenellée*)—See Pl. 1.

EMBORDURED—when the border is of the same color as the field.

EMBOWED—bent or bowed.

EMBRUED—dipped in blood, bloody. Pl. 23, fig. 5.

EMMANCHE (*Fr.*)—same as Dancettée.

ENDORSÉ—a diminutive of the pale, of which it is one eighth part. Pl. 20, fig. 13.

ENDORSED—placed back to back.

ENFILED—when the head or any charge is placed upon the blade of a sword, it is enfiled with whatever is borne upon it. Pl. 13, fig. 3.

ENG

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ENGLANTE (*Fr.*)—an oak tree fructed.

ENGOULED—swallowing or devouring anything. Pl. 13, fig. 4.

ENGRAILED—when the edge is composed of semi-circular indents. See Pl. 1.

ENHANCED—any ordinary removed above its proper situation.

EN PIED (*Fr.*)—a bear erect.

ENSIGNED—crowns, coronets and other things borne on and over charges. Pl. 13, fig. 5.

ENVELOPED—entwined. Pl. 13, fig. 6.

EPAULIER—the shoulder-plate of the armour.

ERADICATED—torn up by the roots.

ERASED—forcibly torn off, leaving the separated parts jagged and uneven. Pl. 18, fig. 23.

ERMINE—white with black spots. See Pl. 2.

ERMINES—black with white spots. See Pl. 2.

ERMINOIS—gold with black spots. See Pl. 2.

ESCALLOP SHELL—said to be the proper bearing for those who have gone long voyages, or who have had naval commands and gained victories. It was a badge much used by pilgrims. Pl. 13, fig. 7.

ESCARBUNCLE—a gem heraldically represented, as in Pl. 13, fig. 8.

ESCARRONED—the same as Chequy.

ESCARTELLED—cut or notched in a square form.

ESCROL—a slip on which crests were formerly placed, now used to receive mottoes.

ESCUTCHEON—the original shield used in war, and on which

EST

arms were borne, the surface is termed "the field." The shape varies among different nations and in the same nation at different times. The lozenge shape is the form to which women are limited in blazoning their arms.

ESTOILE—the same as Etoile.

ETOILE—a star with six waved rays or points. Pl. 13, fig. 9.

ETOILE of eight points, four straight and four waved. Pl. 13, fig. 15.

ETOILE of sixteen points, eight straight, and eight waved. Pl. 13, fig. 17.

F

FAGGOT—a bundle of small wood. Pl. 13, fig. 10.

FALCHION—a kind of broad sword. Pl. 13, fig. 11.

FALCON—a large species of sporting hawk. Pl. 13, fig. 12.

FALCON'S HEAD—erased. Pl. 13, fig. 13.

FALCON'S LEG—erased at thigh, jessed and belled, or Pl. 13, fig. 14.

FALSE HERALDRY—anything contrary to the established rules of the science.

FEATHERS—always of the ostrich. See Plume.

FER DE MOLINE—a mill-rind. Pl. 13, fig. 16.

FESSE (*Fr. fasce*)—one of the ordinaries formed by two horizontal lines drawn across the field. See Pl. 2.

FESSWAYS—in fess, in a horizontal line.

FESSE PER—see Plate 3.

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FETLOCK or FETTERLOCK—a horse fetlock. Pl. 13, fig. 19.

FIGLEAF—Pl. 13, fig. 21.

FILLET—an ordinary, containing one fourth part of the chief.
Pl. 6, fig. 5.

FIMBRIATED—edged or bordered all 'round. Pl. 5, fig. 1.

FINNED—when the fins of fishes are of a different color to their
bodies.

FIR-BRANCH—Pl. 13, fig. 22.

FIRE-BALL—Pl. 8, fig. 18.

FIRE-BEACON—Pl. 13, fig. 20.

FIRE-BRAND—two in saltire. Pl. 13, fig. 24.

FISSURE—the fourth part of the bend sinister.

FITCHÉE or FITCHED—a corruption of the French word
fiché, from the Latin verb figo, to fix or fasten. The term
is generally applied to crosses when the lower limb is
sharpened to a point so as to fix in the ground. Crosses thus
formed were carried by the primitive Christians on their
pilgrimages. Pl. 4, fig. 19.

FIXED—crosses when reaching to the sides of the shield are so
termed.

FLAMMANT—flaming.

FLANCH or FLASQUE—formed on each side of the shield by
the segment of a circle. Pl. 6, fig. 6.

FLECTED and REFLECTED—bowed or bent in contrary
directions.

FLEECE—skin of a sheep, commonly called the golden fleece.
Pl. 14, fig. 1.

FLE

FLESH-HOOK—Pl. 14, fig. 2, in chief.

FLESH POT—Pl. 14, fig. 2, in base.

FLEUR-DE-LIS—flower of the lily. Pl. 14, fig. 3.

FLEUR-DE-LIS—as drawn by the Dutch. Pl. 14, fig. 4.

FLEURY CONTRE FLEURY—fleury at both sides as if the fleur had grown through. Pl. 6, fig. 7.

FLOTANT—flying or swimming.

FLY—a winged insect. Pl. 14, fig. 5.

FLYING-FISH—Pl. 14, fig. 6.

FOLIATED—leaved.

FOREST-BILL—for lopping trees. Pl. 14, fig. 7.

FORMÉE—same as Pattée.

FOUNTAIN—a roundle barry wavy of six ar. and az. Pl. 2.

FOX—an animal of the dog kind. Pl. 14, fig. 8.

FOX'S HEAD—erased. Pl. 14, fig. 9.

FOX SEJANT—Pl. 14, fig. 10.

FRET—two long pieces in saltire extending to the extremity of the field and interlaced with a mascle in the centre. Pl. 6, fig. 8.

FRETTED—charges or ordinaries interlaced one with the other, are so termed. Pl. 6, fig. 9.

FRETTY—eight, ten, or more pieces interlacing each other. Pl. 6, fig. 10.

FRUCTED—bearing fruit. Pl. 14, fig. 11.

FULGENT—having rays.

FUMENT—emitting vapour or smoke.

FURS—see Pl. 2.

FUR

FUR

GEN

FURCHÉ or FOURCHÉE—forked or fitched.

FURNISHED—when a horse is borne bridled, saddled and completely comparioned. It is likewise applied to other things, as the attire of a stag furnished with six antlers, etc.

FUSIL (*Fr. fusée*)—a kind of spindle used in spinning. Pl. 14, fig. 12.

FUSILY—covered or strewn with fusils.

G

GALLEY—a vessel with oars. Pl. 14, fig. 13.

GAMB—the foreleg of a lion, or other beast. If coupéd or erased near the middle joint, it is called a paw. Pl. 14, figs. 14 and 17.

GARB (*L. fasciculus; Fr. gerbé*)—a sheaf of corn or wheat. Pl. 14, fig. 15.

GARNISHED—ornamented.

GARTER—Pl. 14, fig. 16.

GARTER, DEMI—Pl. 14, fig. 18.

GATE—as of a field, etc. Pl. 14, fig. 19.

GAUNTLET—an iron glove. Pl. 14, fig. 20.

GAZE AT—the hart, stag, buck or hind when borne looking affrontée or full-faced is said to be at gaze. Pl. 23, fig. 15.

All other beasts in this position are guardant.

GEM-RING—ring set with precious stone. Pl. 14, fig. 21.

GENET—a small animal of the species of the fox. Pl. 14, fig. 22.

GENOVILLIER—a piece of armour that covers the knees.

GEN

GRA

GENUANT—in a kneeling posture. Pl. 14, fig. 23.

GILLY-FLOWER—a species of aromatic carnation. Pl. 14,
fig. 24.

GLAIVE—same as Javelin.

GLIDING—serpents, etc., moving forward in fesse.

GLOBE TERRESTRIAL—Pl. 15, fig. 2.

GOAT—Pl. 15, fig. 3.

GOBONE or GOBONY—same as componée.

GOLDEN FLEECE—see Fleece. Pl. 14, fig.-1.

GOLPES—roundles of a purple color. See Pl. 2.

GONFALON—the banner of the Roman Catholic Church.
Pl. 15, fig. 4.

GORDIAN KNOT—a double orle of annulets linked to each
other, and to one in the centre gyronways. Pl. 15, fig. 5.

GORE or GUSSET—an abatement of honor consisting of two
curved lines, one from the sinister chief point, and the other
from the base middle point meeting in an acute angle at the
fesse point. Pl. 6, fig. 12.

GORED or GORÉE—cut into large arched indents. Pl. 15,
figs. 6 and 7.

GORGED (*L. cymbalatus*, *Fr. clarine*)—encircled 'round the
throat. Pl. 15, fig. 11.

GORGET—armour for the breast.

GOS-HAWK—a species of hawk used in falconry.

GRADY—steps or degrees. Pl. 4, fig. 15.

GRAPPLING IRON—instrument used on a fire-ship. Pl. 15,
fig. 9.

GRA

GRASSHOPPER—Pl. 15, fig. 10.

GREAVE—armour for the leg.

GREYHOUND'S HEAD—erased. Pl. 15, fig. 11.

GREYHOUND SEJANT—Pl. 15, fig. 12.

GREYHOUND CURRENT—Pl. 15, fig. 13.

GRICES—young wild boars.

GRIDIRON—Pl. 15, fig. 14.

GRISCES—see Grady.

GRIFFIN—an imaginary animal, part eagle, part lion. Pl. 15, fig. 15.

GRIFFIN MALE—without wings, but having rays of gold issuing from various parts of the body. Pl. 15, fig. 16.

GUARDANT—looking out from the field towards the spectator full-faced. Pl. 18, fig. 3.

GUIDON—a small banner bearing the arms of Ulster, used at a baronet's funeral. Pl. 15, fig. 17.

GUIVRÉ or GRINGOLÉ—from guivris, a serpent. Figures with their extremities ending in the heads of serpents are said to be gringolé. Pl. 15, fig. 18.

GULES (*L. ruber*; *Fr. gueules*)—the color red indicated by vertical lines. See Pl. 1.

GUN SHOT or GUN-STONE—ancient name for ogress or pellet, and always painted sable. See Pl. 2.

GURGES or WHIRLPOOL—Pl. 15, fig. 19.

GUTTÉE sprinkled with liquid drops, termed guttes, as follows:

GUTTÉE D'OR—drops of gold. See Pl. 2.

GUTTÉE D'EAU—drops of water. See Pl. 2.

GUT

GUTTÉE DE POIX—drops of pitch. See Pl. 2.

GUTTÉE DE SANG—drops of blood. See Pl. 2.

GUTTÉE DE LARMES—tear-drops. See Pl. 2.

GUTTÉE HUILE—drops of oil. See Pl. 2.

Note—French Heralds do not make these distinctions, but say *guttée* of such a colour.

GUZES—roundles of a sanguine or murrey color. See Pl. 2.

GYRON—two straight lines from the dexter fesse and chief points meeting in an acute angle in the fess point. Pl. 6, fig. 13.

GYRONNÉ—when the field is divided into several gyrons. See Pl. 3.

GYRONWAYS—disposed in the form of a gyron. Pl. 15, fig. 5.

H

HABERGEON—a small coat of mail without sleeves.

HABITED—clothed or vested. Pl. 8, fig. 6.

HACKED or HEWED—when the indents are embowed. Pl. 15, fig. 20.

HAIR—as borne in arms. Pl. 15, fig. 21.

HALF-SPEAR—a spear with a short handle.

HAMMER—a tool used by plasterers. Pl. 15, fig. 22.

HAMMER—as used in other armorial bearings. Pl. 15, fig. 23.

HAND—couped, in fesse. Pl. 16, fig. 2.

HAND—couped at wrist, showing palm. Pl. 7, fig. 22.

HAND—couped at wrist, showing back. Pl. 8, fig. 15.

HAND IN HAND—Pl. 15, fig. 24.

HAN

HAR

HIL

HARBOURED—same as Lodged.

HARE COURRANT—Pl. 16, fig. 3.

HARE DEMI—Pl. 16, fig. 1.

HARP—sometimes called a Welsh harp. Pl. 16, fig. 4.

HARPY—fabled, head and breasts of a woman and body of a vulture. Pl. 16, fig. 5.

HARROW—instrument used in husbandry. Pl. 16, figs. 6 and 7.

HART—a stag in its sixth year.

HAZEL SPRIG—fructed. Pl. 16, fig. 8.

HAT—as placed over the arms of the State's General. Pl. 16, fig. 9.

HATCHMENT or FUNERAL ACHIEVEMENT—a square piece of cloth framed and surrounded by four boards covered with black baize, placed on the front of a house whereon are painted the armorial bearings of a deceased person. The hatchment is suspended by one corner.

HAUBERK—a twisted coat of mail.

HAURIENT (*Fr.*)—fishes, when placed paleways or erect.

HAWK—Pl. 13, fig. 12.

HAWK'S LEURE—a decoy used by falconers. Pl. 16, fig. 10.

HEAMES—part of the collar of a harness. Pl. 16, fig. 11.

HEART—Pl. 16, fig. 12.

HEATH-COCK—Pl. 16, fig. 13.

HEDGEHOG or Urchin—Pl. 16, fig. 14.

HELMET—see former part of work.

HILT—the handle of a sword.

HIN

INC

HIND—the female of the stag, generally blazoned trippant.

Pl. 16, fig. 15.

HONOR POINT—see Pl. 1.

HOOFED—is said of animals when the hoofs are of a different tincture to the animal itself.

HORSE PASSANT—Pl. 16, fig. 17.

HORSE'S HEAD—in armour. Pl. 16, fig. 18.

HORSE-SHOE—Pl. 16, fig. 19.

HUMET or HUMETTÉE—an ordinary which is cut off so that the extremities do not touch the sides of the shield. Pl. 5, fig. 7 and Pl. 6, fig. 14.

HURST—a group of trees. Pl. 25, fig. 4.

HURTS—azure or blue roundles. See Pl. 2.

HURTY—strewn with hurts.

HYDRA—a fabulous monster, represented as a dragon with seven heads. Pl. 16, fig. 20.

I

IMBATTLED—See EMBATTLED. Pl. 1, Partition lines.

IN BEND, IN FESSE, IN PALE, etc.,—same as Bendways, Fesseways, Paleways, etc.

INCENSED (*Fr. allumé*)—a term for panthers, etc., when borne with fire issuing from their mouths, ears and eyes. Pl. 20, fig. 17. Also when the eyes are of a different tincture from the body.

INCRESENT—the moon with horns towards dexter. Pl. 16, fig. 21.

IND

JAN

INDENTED—notched like a saw. See Pl. 1, Partition lines.

INDENTED EMBOWED—having the indents embowed.
Pl. 15, fig. 20.

INDENTED POINT IN POINT—a chief thus parted. Pl. 21,
fig. 12.

INDIAN GOAT—resembles an English goat, except that its
horns are more bent, and that it has ears like a talbot. Pl. 16,
fig. 22.

INESCUTCHEON—a small escutcheon borne in the middle of
a shield. Pl. 16, fig. 23.

INTERCHANGEABLY-POSED—as fishes lying across each
other, the head of each appearing between the tails of the
others. Pl. 16, fig. 24.

INVECTED (*Fr. canelé*)—the reverse of engrailed. Pl. 1,
Partition lines.

ISSUANT—issuing or coming up which the French term
naissant.

ISSUANT ET ISSUANT or ISSUANT and REVERTANT—
terms used to express a lion, etc., as if he were issuing or
coming into the field in base and going out again in chief.

J

JAGGED—said of a division of a field or ordinary, which appears
rough by being forcibly torn asunder.

JAMBE—see Gamb.

JANUS HEAD—erased at neck. Pl. 17, fig. 1.

JAV

LAB

JAVELIN—a short spear with a barbed point. Pl. 17, fig. 2.

JESSANT—shooting forth, as vegetables spring forth, half the charge only is depicted when blazoned jessant.

JELLOP or JOWLOP—the comb of a cock, cockatrice, etc.

JESSANT-DE-LIS —said of a *fleur-de-lis* passing through a leopard's face, through the mouth.

JESSES—leather thongs to tie the bells on the legs of hawks.

JOINANT—the same as conjoined.

K

KEY—a key in pale. Pl. 17, fig. 3.

KEY—in bend surmounted of a baton. Pl. 17, fig. 5.

KID—the young of a goat, or a roe in its first year.

KING-FISHER—a rapacious little bird that feeds on fish.
Pl. 17, fig. 6.

KITE—a bird-of-prey. Pl. 17, fig. 4.

KNOTS—of silk-cord tied in various modes are borne by sundry families, as BOUCHIER'S KNOT, PL. 17, fig. 7; BOWEN'S KNOT, Pl. 17, fig. 8; STAFFORD'S KNOT, Pl. 17, fig. 9; HENEAGE'S KNOT, Pl. 17, fig. 10.

L

LABEL, LAMBEAUX or FILE—a figure of three or more points, which is used as a difference or distinction of the first son. Pl. 17, fig. 11.

LAM

LIO

LAMBREQUIN—a mantel or hood which is placed on the head between the helmet and crest, see also Mantling.

LAMP—burning. Pl. 17, fig. 20.

LANCE—a spear to thrust or tilt with.

LANGUED—used when the tongues of animals are to be described as of different tinctures to their bodies.

LATTICE—formed by perpendicular and horizontal bars.

LAUREL—the emblem of victory, two in saltire. Pl. 9, fig. 21.

LEG ERASED—at the thigh. Pl. 17, fig. 12.

LEG—in armour coupé at the thigh. Pl. 17, fig. 13.

LEG, BULL'S—coupé at thigh, hoof upward. Pl. 17, fig. 14.

LEOPARD—demi-rampant. Pl. 18, fig. 20.

LAMPASSE (*Fr.*)—same as Langued.

LEOPARD—passant guardant. Pl. 18, fig. 22.

LEOPARD'S HEAD—erased. Pl. 18, fig. 23.

LEOPARD'S FACE—Pl. 18, fig. 24.

LEOPARDÉ—a French term for a lion passant.

LEVEL—an instrument used by masons.

LINED—the inside lining of a mantel, garment, cap, etc., borne of a different tincture. It is also applied to chains as well as lines affixed to the collars of animals.

LINES of PARTITION—See Pl. 1.

LINX—passant. Pl. 17, fig. 15.

LION of ENGLAND—a lion passant guardant. Pl. 18, fig. 3.

LION STATANT—Pl. 18, fig. 1.

LION PASSANT—Pl. 18, fig. 2.

LION PASSANT GUARDANT—Pl. 18, fig. 3.

LIO

LION PASSANT REGUARDANT—Pl. 18, fig. 4.

LION RAMPANT—Pl. 18, fig. 5.

LION SALIENT—Pl. 18, fig. 6.

LION SEJANT—Pl. 18, fig. 7.

LION COUCHANT—Pl. 18, fig. 8.

LION DORMANT—Pl. 18, fig. 9.

LION SEJANT, GUARDANT, affrontée—Pl. 18, fig. 10.

LION RAMPANT—debruised by a fesse. Pl. 18, fig. 11.

LIONS COMBATANT—Pl. 18, fig. 12.

LION'S HEAD—erased and collared. Pl. 18, fig. 13.

LION'S HEAD—erased and ducally crowned. Pl. 18, fig. 14.

LION NAISSANT—from a fess. Pl. 18, fig. 15.

LION ISSUANT—from a chief. Pl. 18, fig. 16.

LION, DEMI-RAMPANT—Pl. 18, fig. 17.

LION, SEA (*Fr. lion poisson*)—Pl. 18, fig. 18.LION'S HEAD—erased guardant ducally crowned. Pl. 18,
fig. 19.

LION'S GAMBS—in saltier. Pl. 18, fig. 21.

LIZARD—a small animal of the crocodile species. Pl. 17,
fig. 16.

LOBSTER—Pl. 20, fig. 6.

LOCHABER AX—Pl. 17, fig. 17.

LODGED—applied to the buck, hart, hind, etc., when at rest, or
lying on the ground. Pl. 23, fig. 14.LOZENGE—a four cornered figure differing from the fusil,
being shorter and broader.

LOZENGÉ—when the whole field or charge is covered with

LOZ

LOZ

MAN

lozenges, which must be alternately of different tinctures.
Pl. 17, fig. 18.

LOZENGY BARRY—formed by bend lines, dexter and sinister,
and again crossed by lines barways.

LUCY—a fish, called a pike. Pl. 17, fig. 19.

L'UN EN L' AUTRE (*Fr.*)—same as Counter-changed.

LURE or LEURE—a decoy, used by falconers. Pl. 16, fig. 10.

LYMPHAD—an old fashioned ship with one mast and rowed
with oars. Pl. 14, fig. 13.

LYRE—a musical instrument. Pl. 17, fig. 21.

M

MACE—formerly an offensive weapon resembling a club, and
now carried before sovereigns, official dignitaries, etc., as a
symbol of power.

MAIDEN'S HEAD—head and neck of a woman couped below
the breast, the head wreathed with a garland of roses and
crowned with antique crown. Pl. 17, fig. 22.

MAIL—defensive armour wrought in small close rings. Pl. 17,
fig. 23.

MALLET—a tool used by masons, carpenters, etc. Pl. 17, fig. 24.

MANACLES or HANDCUFFS—single and double. Pl. 19,
fig. 1.

MANCHE or MAUNCH—an old fashioned sleeve. Pl. 19, fig. 2.

MANDRAKE—a vegetable root. Pl. 19, fig. 3.

MAN

MER

MANED—when the mane is of a different tincture to the body.

MAN'S HEAD—in profile, coupé at the neck. Pl. 19, fig. 4.

MAN'S HEAD—affrontée, erased at the neck. Pl. 19, fig. 5.

MAN'S HEAD—in profile with small dragon's wings at side called a satan's or fiend's head. Pl. 19, fig. 6.

MANTELLÉ—see Chappe.

MANTLING—see first part of book, chapters VI and IX.

MARTLET—a fabulous bird shaped like a Martin and always drawn without legs, with short tufts of feathers in the stead, divided somewhat like an erasure and forming, as it were, thighs. It is the distinctive mark of the fourth son. Pl. 19, fig. 7.

MASCLE—of lozenge form, but always perforated, or voided. Pl. 19, fig. 8.

MASCLE-HEAD—cheveronel with top fretted over. Pl. 19, fig. 9.

MASCLE- CROSS—cross, formed of mascles.

MASCULY COUNTER-CHANGED—argent and gules. Pl. 19, fig. 10.

MASONED—plain strokes representing the cement in stone buildings.

MEMBERED—the beak and legs of a bird when of a different tincture to the body.

MERLETTE or MERLION—a French term for martlet, but which they represent without beak, legs or thighs.

MERMAID—a fabulous animal, half woman and half fish,

MES

generally represented with a comb in one hand and a mirror in the other. Pl. 19, fig. 11.

MESLÉ—mingled.

METALS—used in heraldry, gold and silver only. See Pl. 1.

MIDDLE BASE POINT and MIDDLE CHIEF POINT.

See Pl. 1.

MILL-PICK—a tool used in dressing mill-stones.

MILL-RIND—the iron affixed to the centre of the mill-stone,

See Fer de moline.

MINERVAS' HEAD—Pl. 19, fig. 12.

MIRROR—a looking-glass. Pl. 19, fig. 13.

MITRE—see Crowns. Chapter V.

MOOR-COCK—the male of the large black grouse.

MOOR'S HEAD—the head of a negro. Pl. 19, fig. 14.

MORION—a steel cap. Pl. 10, fig. 6.

MOTTO—see first part of work. Chapter VI.

MOUND—a conception of the French word *monde*, or Latin *mundus*, the world, a name given in heraldry to a ball or globe encircled with a horizontal band enriched with gems from the upper edge whereof springs a semi-circular band, having on its top a cross. Pl. 19, fig. 23.

MOUNT—when the base of the shield is represented green as a field and somewhat arched, it is then called a MOUNT VERT. Pl. 19, fig. 22.

MOUNTAIN—inflamed. Pl. 19, fig. 16.

MULE PASSANT—Pl. 19, fig. 17.

MUL

MUL

NEB

MULLET (*L. rotula calcaris*; *Fr. molette*)—the rowel of a spur.

English heralds make it of five straight points, French heralds of six. When borne of six, eight or more points, the number should be expressed in the blazon. When it has more than five points it becomes a star. Pl. 19, fig. 18.

MULLET PIERCED—Pl. 19, fig. 19.

MURAL CROWN—see Crowns. Chapter V.

MURREY COLOR—a dark red or brown color, same as sanguine. Pl. 1.

MUSCHETORS—the black spots resembling the end of the ermine's tail which are painted without the three specks over them, used in depicting ermine.

MUZZLED—said of a bear, dog or other animal, whose mouth is banded to prevent it biting. Pl. 9, fig. 6.

N

NAIANT—the position of swimming.

NAISSANT (*Fr.*)—coming out, and said of a lion or other creature that seems to be coming out of an ordinary, or charge. Pl. 18, fig. 15.

NARCISSUS—a flower consisting of six petals. Pl. 19, fig. 20.

NAVAL CROWN—see Crowns. Chapter V.

NEBULÉE—a term applied to the outside line of any ordinary, when drawn waved so as to represent clouds. Pl. 1, Partition lines.

NEG

ORD

NEGRESS'S HEAD—couped at breast affrontée ppr. with earrings. Pl. 19, fig. 15.

NEPTUNE—generally drawn with a trident in his hand. Pl. 19, fig. 21.

NEWT—a small water-animal of the lizard kind.

NISLÉE—slender, narrow, reduced almost to nothing.

NOMBRIL or NAVEL POINT—See Pl. 1.

NOWED (*L. ligatus*; *Fr. noue*)—tied in a knot, and is said of serpents, wiverns, lions, etc., whose bodies or tails are twisted like a knot.

NUANCÉ (*Fr.*)—same as *Nebulée*.

O

OAK-TREE FRUCTED—Pl. 19, fig. 22.

OGRESSES—see Pellets.

OMBRÉ (*L. inumbratus*)—a French term for shadowed.

ONDÉ or UNDÉ (*Fr.*)—wavy.

OPINICUS—a fictitious heraldic animal, with a lion's body and an eagle's head and neck, to the body are affixed wings like a griffin's and a tail like a camel's

OPPRESSED—the same as Debruised.

OR (*L. aurum*)—gold or yellow color. Pl. 1.

ORANGE—signifies teune or tawny. Pl. 1.

ORB, GOLDEN—put into a king's right hand before he is crowned. Pl. 19, fig. 23.

ORDINARIES—the principal bearings in coat armour.

ORE

OX

OREILLÉ (*L. auritus*)—eared.

ORGAN PIPES—two in saltier. Pl. 19, fig. 24.

ORIFLAM—a name given to the ancient standard of France.

It is a blue banner charged with golden *fleur-de-lis*.

ORLE (*L. limbis*; *Fr. environ*)—one of the ordinaries composed of one or two lines passing 'round the shield. Pl. 6, fig. 18.

ORLE—fretted with a palet and barrulet. Pl. 20, fig. 1.

ORLE IN—as when charges are placed 'round the escutcheon.

OSTRICH—Pl. 20, fig. 2.

OSTRICH HEAD—erased, in mouth a horse-shoe. Pl. 20, fig. 7.

OSTRICH FEATHER—Pl. 20, fig. 3.

OSTRICH FEATHERS—in a plume, which always means three. Pl. 20, fig. 4.

OSTRICH FEATHERS—a plume of twelve in three heights, five, four, and three. Pl. 20, fig. 5.

OTTER—an amphibious animal somewhat like a dog. Pl. 20, fig. 8.

OUNCE—the upper part of this animal is of a tawny white, the lower part of an ash color, and he is sprinkled all over with numerous irregular black marks. Pl. 20, fig. 9.

OVER ALL—same as Debruised and Surmounted.

OVERT—applied to the wings of birds when open for taking flight.

OWL—this bird is always drawn full-faced. Pl. 20, fig. 10.

OX—as borne in the arms of the City of Oxford. Pl. 20, fig. 11.

P

PAD

PAN

PADLOCK—two—the one in chief is the most ancient of any form borne in armory. Pl. 20, fig. 12.

PALE—one of the ordinaries. Pl. 2.

PALE—between two endorses, or a pale endorsed. Pl. 20, fig. 13.

PALE IN—any charge borne upright in the centre of the field.

PALE PER—the field divided from top to bottom by a centre line. Pl. 3.

PALET—a diminutive of the pale, containing only one-half of the latter.

PALISADO CORONET—see Crowns. Chapter V.

PALL—an archepiscopal vestment made of white lamb's wool, and sent by the Church of Rome to her metropolitans. Pl. 20, fig. 15.

PALL PER—is a division of a field by a single line in the form of a pall.

PALM-BRANCH—Pl. 20, fig. 14.

PALY PER FESSE—divides the field into an equal number of pieces paleways, crossed by a line fesseways.

PALY—when the field is divided into any number of equal pieces by perpendicular lines, as paly of six ar. and az. Pl. 6, fig. 21.

PALMER'S STAFF and SCRIP. Pl. 20, fig. 16.

PANTHER—a wild beast, whose fierceness heralds were wont to express by depicting the animal with fire issuing from its mouth and ears, its position in heraldry is always guardant. Pl. 20, fig. 17.

PAP

PEA

PAPAL TIARA—see Crowns. Chapter V.

PAPILONE—is a field covered with a figure like the scales of a fish.

PARK-PALES—palings depicted close to one another. Pl. 20, fig. 18.

PARROT or POPIRYAY—a green bird with red feet. Pl. 20, fig. 19.

PARTITION LINES—see Pl. 1.

PARTY—a term used before per bend, per pale, etc., to denote that the field is divided by those particular lines of partition, but the word party being superfluous, would be better omitted.

PASHAL LAMB or Holy Lamb—Pl. 20, fig. 20.

PASSANT—a lion or other beast in a walking position. Pl. 18, fig. 2.

PATERNAL—the original arms of a family.

PATER-NOSTER—a cross composed of beads. Pl. 20, fig. 21.

PATONCE—flory at the ends.

PATTES—the paws of any beast.

PAVILION—an oblong tent with a projecting entrance, but pavilions are now generally drawn round at the top. Pl. 20, fig. 22.

PAW—the foot of a lion bear, etc., when cut off or erased at the first joint. Pl. 18, fig. 21.

PEACOCK IN PRIDE—Pl. 20, fig. 23.

PEAN—one of the furs, black with ermine spots of gold. See Furs: Pl. 2.

PEA

PEAR—generally borne as in Pl. 20, fig. 24.

PEAR—slipped and leaved. Pl. 21, fig. 1.

PEAR-TREE FRUCTED—Pl. 14, fig. 11.

PEGASUS—a fabulous horse with wings. Pl. 21, fig. 2.

PELICAN—in her nest feeding her young by picking her breast, termed a pelican in her piety. Pl. 21, fig. 3.

PELLETS also called ogresses and by some gun-stones—the name given to roundles painted sable. See Pl. 2.

PENDAL or SPINDLE—a cross so termed. Pl. 21, fig. 4.

PENNER and INK-HORN—a case for holding pens and ink.

PENNON—a flag of an oblong form, ending sometimes in one and sometimes in two sharp points.

PENNONCLES or PENCILS—small streamers or flags.

PENNY-YARD-PENCE—small coin.

PER—signifies by or with, as per pale, per fesse, etc.

PERFORATED—same as Cleché.

PERPENDICULUM—an angle and plumb line. Pl. 21, fig. 5.

PEWIT—a bird.

PHEON—the barbed head of a dart or arrow. Pl. 21, fig. 6.

PHOENIX—an imaginary bird, always drawn in flames. Pl. 21, fig. 7.

PIERCED—when any ordinary or charge is perforated and showing the field under it. Pl. 19, fig. 19.

PIKE-STAVES—weapons of war.

PILE—one of the ordinaries, a pile between two piles reversed. Pl. 21, fig. 8.

PINE-APPLE—see *Ananas*.

PIN

PLA

POU

PLATE—a round flat piece of silver without any impression.

See Pl. 2.

PLAYING TABLES—drawn like back gammon tables. Pl. 21, fig. 9.

PLIE (*Fr.*)—same as Close, applied to wings of birds.

PLOUGH—an instrument of husbandry. Pl. 21, fig. 10.

PLOYÉ (*Fr.*)—bowed or bent.

PLUME—see Ostrich's Feathers.

POING (*Fr.*)—the hand closed.

POINT—an ordinary somewhat resembling the pile, issuing from the base. Pl. 6, fig. 23.

POINT IN POINT—Pl. 21, fig. 11.

POINTS OF THE ESCUTCHEON—the several parts of the shield. See Pl. 1.

POMEIS—a term for roundles when painted green. Pl. 2.

POMEGRANATE—Pl. 21, fig. 13.

POMMEL—the rounded knob at the extremity of the handle of a sword.

PORCUPINE—Pl. 21, fig. 14.

PORTCULLIS—an engine formerly used in fortifying the gateway of a city, etc. Pl. 21, fig. 15.

POSÉ (*Fr.*)—same as Statant.

POTENT—resembles the head of a crutch.

POTENT, counter-potent—one of the furs. See Pl. 2.

POULDRON—armour for the shoulders.

POUNCE—the talons of a bird of prey.

POW

PYR

POWDERED (*Fr. semée*)--when the field crest or supporter is promiscuously strewn all over with minor charges such as mullets, crescents, *fleur-de-lis*, etc.

PPR—a contraction of proper.

PRESTOR-JOHN or PRESBYTER-JOHN—drawn habited as a bishop, sitting on a tomb-stone, with a mitre on his head, the dexter hand extended, a mound in the sinister, and in his mouth a sword fesseways with the point to the dexter. Pl. 21, fig. 16.

PRETENCE—see Escutcheon of Pretence in chapter VIII. Marshalling Arms.

PREYING—any ravenous beast or bird standing on, and in a proper position for devouring its prey. Pl. 22, fig. 21.

PRIDE—applicable to the peacock, turkey-cock, etc., which spread their tails in a circular form. Pl. 20, fig. 23.

PROBOCIS—the trunk of an elephant. Pl. 21, fig. 17.

PROPER—applicable to every animal, vegetable, etc., when borne of their natural color.

PURFLE or PURFLEW—embroidery made of gold thread, etc.

PURFLED—the studs and rims of armour being gold.

PURFLEW—signifies a border or embroidery of fur, shaped exactly like vair, when of one row it is termed purflewed, when of two counter-purflewed, and when of three vair.

PURPURE—the color purple. See Pl. 1.

PURSE STRINGED and TASSELLED—Pl. 21, fig. 18.

PYRAMID—Pl. 21, fig. 19.

PYR

RAD

PYRAMIDWAYS—of a pyramid form or rising like a pyramid.

Pl. 21, fig. 20.

PYTHON—a winged serpent or dragon.

Q

QUADRANS (*L.*)—a canton.

QUARTER—an ordinary of a quadrangular form. Pl. 6, fig. 24.

QUARTER POINTED or QUARTER PER SALTIER.

Pl. 21, fig. 21.

QUARTERINGS—see Marshaling in chapter VIII.

QUARTERLY—when the field is divided into four equal parts.

Pl. 3.

QUATERFOIL or QUATREFOIL—the four leaved grass.

Pl. 21, fig. 22.

QUEUE (*Fr.*)—tail of an animal.

QUINTAIN—an ancient tilting block.

QUISE A LA—crased at the thigh. Pl. 12, fig. 22.

QUIVER of ARROWS—a case filled with arrows. Pl. 21,
fig. 23.

R

RABBIT—Pl. 11, fig. 11.

RADIANT, RAYONNANT or RAYONNÉE—terms used to
express any ordinary or charge edged with glittering rays.

Pl. 5, fig. 13 and Pl. 23, fig. 8.

RAG

REM

RAGULY or RAGULED—jagged in an irregular manner.

Pl. 23, fig. 12.

RAINBOW—a semi-circle of various colors rising from clouds.

Pl. 21, fig. 24.

RAM'S HEAD—erased. Pl. 22, fig. 1.

RAMPANT—applicable to lions, bears, etc., when standing erect on their hind legs. Pl. 18, fig. 5.

RANGÉ (*Fr.*)—mulletts or other charges placed in bend fesse, etc.

RAVEN—a carnivorous bird. Pl. 22, fig. 2.

RAYS—when depicted 'round the sun, should be sixteen in number. Pl. 23, fig. 3.

REBATED—when the top or point of a weapon is broken off, or part of a cross cut off.

REBUS—See Arms Parlantes in former part of work.

RECERCELLÉE—see Cross so termed. Pl. 5, fig. 15.

RECLINANT—bending backwards.

REFLECTED or REFLEXED—curved or turned 'round as the chain or line from the collar of a beast, thrown over the back. Flected and reflected are curvings contrary-ways bending first one way and then the other.

REGUARDANT (*Fr. tourné*)—looking behind or backwards. Pl. 18, fig. 4.

REGUARDANT REVERSED—applied to serpents when in the position shown in Pl. 22, fig. 3.

REIN-DEER—a stag with double attires, two of them turning down. Pl. 22, fig. 4.

REMORA—in heraldry denotes a serpent.

REM

RYE

REMPLE—when a chief is filled with any other metal or color, leaving only bordure 'round the chief of the first. Pl. 7, fig. 1.

RENCONTRE (*Fr.*)—same as Cabossed.

RENVERSÉ—same as Reversed.

RERE-MOUSE—a bat. Pl. 9, fig. 2.

RESPECTANT—applied to animals when face to face.

RETAILLÉ (*Fr.*)—an escutcheon divided into three parts by two lines in bend sinister.

RETORTED—serpents wreathed one in another or as a fret.

RETRACTED—charges, one shorter than another.

RIBBON or RIBAND—an eighth part of a bend, of which it is a diminutive.

RISING—birds when in the position of preparing to fly. Pl. 12, fig. 23.

ROCK—Pl. 22, fig. 5.

ROMPÉ or ROMPU (*Fr.*)—broken.

ROOT OF A TREE COUPED—Pl. 22, fig. 8.

ROSE—a well known flower, but not very accurately depicted in heraldry, it being ever represented full-blown with the pelata, or flower leaves expanded, seeded in the middle, and backed by five green barbs. Pl. 8, fig. 21.

ROSE-BRANCH—is drawn more natural. Pl. 12, fig. 2.

ROUNDLES—round figures. See Pl. 2.

ROUSANT—same as Rising, applied to a bird.

RUDDER OF A SHIP—Pl. 22, fig. 6.

RUSTRE—a lozenge pieced round in the centre. Pl. 22, fig. 7.

RYE, EAR OF—drawn bent downwards. Pl. 22, fig. 9.

S

SA

SAN

SA—a contraction of the word Sable.

SABLE—the heraldic term for black, and in engraving is represented by perpendicular and horizontal lines crossing each other. Pl. 1.

SAGITTARIUS or SAGITTARY. the archer—ninth sign in the Zodiac. Pl. 10, fig. 23.

SAIL OF A SHIP—a small portion of mast and yard-arm should be shown. Pl. 22, fig. 10.

SALAMANDER, fabled—represented green and surrounded by flames ppr. Pl. 22, fig. 11.

SALIENT—the position of all beasts of prey when leaping or springing. Pl. 18, fig. 6.

SALTANT—applicable to the squirrel, weasel, rat and all vermin, also to the cat, greyhound and ape, when in a position of springing forward.

SALTIER or SALTIRE—one of the ordinaries. Pl. 3.

SALTIER PER—Pl. 3.

SALTIERWAYS—oblong figures in the position of the saltier, but small round figures are said to be in saltier.

SANG GUTTEE DE—drops of blood. Pl. 2.

SANGLANT bloody—torn off or erased.

SANGLIER (*Fr.*)—a wild boar.

SANGUINE—murrey color, expressed in engraving by diagonal lines crossing each other. Pl. 1.

SANS (*Fr.*)—without.

SAR

SEA

SARACEN—see Savage.

SARCELLED—cut through the middle.

SATYR, fabled—with the body of a lion, the tail and horns of an antelope and the face of an old man.

SAVAGE—Wild-man or Wood-man, generally drawn with wreath of leaves round temples and waist and holding in hand a club. Pl. 22, fig. 13 and Pl. 25, fig. 8.

SAVAGE'S HEAD—couped at neck. Pl. 22, fig. 12.

SCALED—covered over like the scales of a fish.

SCALP—the skin of the forehead.

SCARPE—a diminutive of the bend sinister, one half its breadth.

SCEPTRE—a royal staff used at coronations, etc.

SCINTILLANT—sparkling.

SCORPION—somewhat resembling a cray-fish and usually placed erect. Pl. 22, fig. 14.

SCROLL—whereon the motto is placed.

SCYTHE—an instrument of husbandry. Pl. 22, fig. 15.

SEA-DOG—like a talbot, tail like a beaver, scallop fin down back, body, legs and tail scaled and feet webbed. Pl. 22, fig. 16.

SEA-GULL—Pl. 22, fig. 17.

SEA-HORSE—upper part formed like the horse, webbed feet, hinder part without legs and tail like fish. Pl. 22, fig. 18.

SEA-LION—upper part like a lion, lower part like fish. Pl. 22, fig. 20.

SEA-PIE—a water-fowl of a dark brown color, with a red head and neck, and wings white.

SEA

SHO

SEA-MEW—a sort of sea-gull.

SEAX—a scimitar. Pl. 22, fig. 19.

SEEDED—applied to the seeds of roses, lilies, etc., when borne of a different tincture to the flower itself.

SEGREANT—applied to the griffin, when standing upon its hind leg with wings elevated and endorsed. Pl. 23, fig. 3.

SEIZING—applied to birds of prey, when lolling and feeding on their prey. Pl. 22, fig. 21.

SEJANT RAMPANT—sitting with the two fore-feet lifted up.

SEJANT, GUARDANT IN ASPECT—with the fore-feet standing, the head, breast, etc., fronting. Pl. 18, fig. 10.

SEMÉE—strewed over. Pl. 22, fig. 22.

SEMI—one-half.

SERRATED—cut as a saw.

SERGENT—the same as Sergeant.

SERPENT DEBRUISED, and counter-embowed debruised.—
Pl. 25, fig. 12.

SERPENT BOWED or ENWRAPPED—Pl. 22, fig. 23.

SERPENT, TORGUED ERCET IN PALE—devouring an
infant ppr. Pl. 13, fig. 4.

SHAKE-BOLT—see Manacles. Pl. 19, fig. 1.

SHAKE-FORK—in form like the cross pail, but does not touch
the edges of the shield and is pointed at each end. Pl. 22,
fig. 24.SHIPS—were originally drawn like Pl. 14, fig. 13, but in modern
arms they are fashioned to the times. Pl. 23, fig. 2.

SHOVELLER—a species of water-fowl. Pl. 23, fig. 6.

SHR

SPU

SHRUTTLE or WINNOWING BASKET—Pl. 23, fig. 1.

SHUTTLE—an instrument used by weavers.

SINISTER—the left hand side of the escutcheon, or anything that is used in heraldry. Pl. 1.

SINOPLÉ (*Fr.*)—green.

SIREN—a mermaid.

SKEAN or SKEIN—a short sword or dagger.

SLASHED—sleeves of garments cut open lengthways and the gashing filled with a puffing of another color.

SLIPPED—applied to trefoils, flowers, sprigs, etc., to express the stalk as if torn from the stem or original plant. Pl. 7, fig. 9.

SNAIL—Pl. 23, fig. 4.

SOARANT or SOARING—flying aloft.

SOMMÉ (*Fr.*)—signifying horned.

SPANCELLED or FETTERED—applied to horse that has legs fettered.

SPEAR—a weapon. Pl. 23, fig. 5, dexter.

SPEAR HEAD imbrued—the point bloody. Pl. 23, fig. 5, sinister.

SPERVERS—a kind of tent.

SPHERE TERRESTRIAL—Pl. 23, fig. 7.

SPHINX, fabled—having the body of a lion, the wings of an eagle, and the breasts of a woman. Pl. 23, fig. 9.

SPLENDOUR—the sun with a human face and environed with rays. Pl. 23, fig. 8.

SPREAD EAGLE—see Eagle displayed.

SPUR and SPUR LEATHER—the rowel in base. Pl. 23, fig. 10.

SQU

SQUIRREL—Pl. 23, fig. 11.

STAFF RAGULY—couped at each end. Pl. 23, fig. 12.

STAGG—a general name for all kind of deer.

STAGG TRIPPANT—See Hind.

STAGG CURRENT—Pl. 23, fig. 20.

STAGG AT BAY—Pl. 23, fig. 17.

STAGG AT GAZE—Pl. 23, fig. 15.

STAGG LODGED—Pl. 23, fig. 14.

STAGG RISING—Pl. 23, fig. 16.

STAGG SPRINGING—Pl. 23, fig. 13.

STAGG'S HEAD CABOSSED—Pl. 23, fig. 19.

STAGG'S HEAD ERASED—Pl. 23, fig. 18.

STANDARD—an ensign of square form.

STAPLE—an iron fastening to a door.

STAR—see Etoile.

STARVED—denoting the branch of a tree when stripped of its leaves.

STATANT—standing. Pl. 18, fig. 1.

STEEPLE OF A CHURCH—when borne in arms is drawn with a part of the tower or belfry. Pl. 23, fig. 21.

STERN—the hinder part of a ship.

STILL or ALEMBIC—a utensil of the distillery. Pl. 23, fig. 22.

STIRRUP AND LEATHER—Pl. 23, fig. 23.

STOCK—the stump or trunk of a tree.

STOLE—part of the vestment of a priest.

STUDDER—adorned with studs.

SUB-ORDINARIES—certain figures borne as charges in coat

SUB

SUR

TAL

armour, which are not considered to be so honorable as what are termed ordinaries, and to which the sub-ordinaries give place and cede the principal points of the shield.

SURGIANT—same as Rising.

SUBVERTANT—turned upside down, reversed.

SUN IN SPLENDOUR—Pl. 23, fig. 8.

SUPPORTERS—see Chapter VI.

SURMOUNTED—when one charge is placed over another.

SURTOUT or SUR LE TOUT (*Fr.*)—an escutcheon placed upon the centre of a shield is said to be surtout.

SWALLOW—when represented flying is termed volant. Pl. 23, fig. 24.

SWAN CLOSE—Pl. 24, fig. 1.

SWAN DEMI WITH WINGS ENDORSED—Pl. 24, fig. 2.

SWAN'S NECK erased and ducally gorged.—Pl. 24, fig. 3.

SWAN WITH WINGS EXPANDED—Pl. 24, fig. 4.

SWEEP, the balista—an instrument anciently used for throwing stones into fortresses.

SWIVEL—two iron links which turn on a bolt.

SWORD ERECT—Pl. 24, fig. 5.

TARBARD—surcoats embroidered with the sovereign's arms, and worn by the sovereign's heralds and pursuivants of arms upon great festivals and other public occasions.

TAIL—the tails of lions are sometimes borne in arms as represented in Pl. 24, fig. 7.

TAILLÉ (*Fr.*)—same as Party per bend sinister.

TALBOT—a species of hound. Pl. 24, fig. 6.

TAL

TIN

TALBOT'S HEAD ERASED—Pl. 24, fig. 8.

TARÉ or TARRÉ (*Fr.*)—affrontée or full-faced.

TASCES—armour for the thighs.

TASSELLED—adorned with tassels.

TAU—cross of that name. Pl. 7, fig. 4.

TAWNY—same as Tenne.

TEAL—a water-fowl.

TEAZEL—the head or seed-vessel of a species of thistle.

TENANS (*Fr.*)—supporters when inanimate and not touching the escutcheon.

TENNÉ—a color composed of red, yellow and brown, and indicated by diagonal sinister lines, crossed by horizontal lines. See Pl. 1.

TERRAS—the representation of a piece of ground at the base of the shield, generally colored green. Pl. 19, fig. 22.

TERRESTRIAL GLOBE—Pl. 23, fig. 7.

THISTLE—the emblematic plant of Scotland. Pl. 24, fig. 9.

THUNDERBOLT as depicted in heraldry.—Pl. 24, fig. 10.

TIERCÉ (*Fr.*)—implying the shield is divided into three equal parts of different colors.

TIGER—heraldic, a fictitious beast represented with a hooked talon at the nose and a mane formed of tufts. Pl. 24, fig. 11.

TILTING SPEAR BROKEN—the bottom part is implied as shown in Pl. 24, fig. 12.

TIMBRE—signifies the helmet when placed over the arms in a complete achievement.

TINCTURE—the color of anything including the two metals.

TOI

TOISON D'OR—the golden fleece.

TORCHES—two in saltier. Pl. 13, fig. 24.

TORQUED—means wreathed.

TORTEAUX—a roundle painted red. Pl. 2.

TORTILLÉ (*Fr.*)—nowed, twisted, or wreathed.

TOURNAMENT—see Chapter I.

TOURNÉ (*Fr.*)—reguardant.

TOWER—Pl. 24, fig. 13.

TRANCHÉ (*Fr.*)—same as per bend.TRANGLE (*Fr.*)—a diminution of the fesse.

TRANSFIXED—pierced through.

TRANSFLUENT—a term applied to water as if running through a bridge. Pl. 9, fig. 22.

TRANSPOSED—reversed or turned contraryways.

TREE, STUMP OF—couped. Pl. 22, fig. 8.

TREFOIL or three leaved grass—Pl. 24, fig. 14.

TRESSURE—a diminutive of the orle, usually borne double and flory counter-flory. Pl. 4, fig. 7.

TRESTLE—a three-legged stool. Pl. 24, fig. 18.

TRICORPORATE—when the bodies of three beasts are represented issuing from the dexter, sinister and base points, and meeting conjoined in one head in the centre point.

TRIDENT—a three pronged, barbed fork or spear. Pl. 24, fig. 15.

TRINITY—heraldic device for the representation thereof. Pl. 24, fig. 16.

TRIPARTED—parted into three pieces.

TRI

TRI

UN

TRIPPANT—applied to beasts of chase, as passant is to beasts of prey. Pl. 16, fig. 15.

TRIPPING, counter—passing in opposite directions.

TROUT—a fish. Pl. 24, fig. 17.

TRUNCHEON or MARSHALL'S STAFF—a short staff, black, the ends tipped silver or gold.

TRUNK OF A TREE—when the root is torn up and the top cut off.

TUBERATED, gibbous—knotted or swelled out as the middle part of the serpent.

TUN—generally borne in arms in a lying position. Pl. 24, fig. 19.

TURNED UP—as a chapeau gu turned up ermine. Pl. 10, fig. 15.

TURRETTED (*Fr. donjonné*)—a tower or wall having small towers upon it.

TUSKED (*Fr. denté*)—when the tusks are borne of a different tincture to the body.

TWYFOIL or DUFOIL—formed of only two leaves shaped like those of the trefoil.

TYNES—branches of the horns of stags, bucks, rein-deer and beasts of venery.

U

UMBRACED—same as Vambraced.

UNDÉ, UNDÉE or UNDY—same as Wavy.

UN

VAM

UNGULED—a term applied to the hoof of the horse, stag, bull, etc., to express that they are of a different tincture from that of the body of the animal.

UNICORN—an imaginary animal with a long twisted horn out of its forehead, head and body like a horse, cloven feet, hair under chin like a goat, tail like a lion, and of a bay color. Pl. 24, fig. 20.

UNIFOIL—a single leaved grass.

URCHIN—a hedgehog.

URDE—the singular of URDÉE.

URDÉE—same as Clechée, see Cross urdée. Pl. 4, fig. 9, also partition lines Pl. 1.

URINANT—applicable to the dolphin or other fish when borne with the head downwards and the tail erect, exactly contrary to haurient.

V

VAIR—one of the furs used in heraldry. See Pl. 2.

VAIR COUNTER—like Vair in its formation, but the escutcheons are of like tinctures immediately under each other. See Pl. 2.

VAIR IN POINT—like Vair, but with the bottom points of the little shields of which it is composed, falling on the centre of the flat tops of those immediately beneath. See Pl. 2.

VALLARY CROWN—see Crowns.

VAMBRACE—armour for the arm.

VAM

VOI

VAMBRACED—the arm wholly covered with armour.

VAMPLATE—a gauntlet or iron glove.

VAMPLET of a tilting spear, the broad piece of funnel shaped steel, placed at the lower part of the staff of the spear to protect the hand.

VARRIATED or WARRIATED—cut in the form of vair.

VELLOPED—a cock is said to be armed, crested and velloped, when his spurs, comb and wattles are borne of a different tincture from the body.

VERGETTE (*Fr.*)—a palet or small pale.

VERT—the color green, expressed in engraving by diagonal lines drawn from the dexter chief to the sinister base. See Pl. 1.

VERVELLED—when the leather thongs which tie on the bells to the legs of hawks are borne flotant with rings at the ends, it is termed jessed, belled and vervelled.

VERULED—the rings 'round hunting horns.

VESTED—habited or clothed. Pl. 8, fig. 6.

VIGILANT—an animal watching for prey.

VINE-BRANCH—fructed ppr. Pl. 24, fig. 22.

VIROLÉ—the hoop-ring or mouth-piece of the bugle or hunting horn.

VIZOR—that part of the helmet which protects the face, and which can be raised and lowered at pleasure.

VOIDED—an ordinary pierced through, so that the field appears and nothing remains of the charge, but the outer edges. Pl. 7, fig. 5.

VOL

WHA

VOL (*Fr.*)—implies two wings conjoined, a single wing is termed a demi-vol.

VOLANT—a bird depicted flying. Pl. 23, fig. 24.

VULNED—anything that is wounded and bleeding so that blood appears dropping.

VULNING—that is wounding; particularly applied to the pelican which is always depicted wounding her breast. Pl. 21, fig. 3.

W

WALLET—a scrip or pilgrim's pouch. Pl. 20, fig. 16.

WASTEL CAKES—round cakes of bread.

WATER—when borne in armory should be painted to imitate nature.

WATER-BOUGET—a vessel anciently used by soldiers for carrying water in long marches, the form most generally used is that shown in Pl. 24, fig. 23.

WAVY or WAVÉE, also called Undée—like waves. See Partition lines. Pl. 1.

WEARE, WEIR or DAM in fesse, sometimes called a haie—Pl. 24, fig. 24.

WELT or EDGE—a narrow border to an ordinary or charge, but which is not shown where the ordinary touches or is attached to the outer part of the escutcheon.

WERVELS—see Vervelled.

WHALE'S HEAD—erased. Pl. 25, fig. 1.

WHE

WOO

WHEAT, AN EAR OF—Pl. 25, fig. 2.

WHEEL CATHARINE—see Catharine Wheel.

WHIRLPOOL—a gulph where the water is constantly running 'round in a rapid motion, drawing every thing that approaches into the eddy or vortex, and in blazon it is unnecessary to name the field, the whole being unvariably az. and ar., and taking up the whole escutcheon. See Gurges.

WING OF AN IMPERIAL EAGLE—the French and Germans ever draw the wings of their eagles with a small feather between the pinion feathers. Pl. 25, fig. 3.

WINGED—having wings, or adorned with wings.

WINGS—conjoined in base. Pl. 12, fig. 20.

WINGS—conjoined in leure. Pl. 12, fig. 21.

WINNOWER BASKET—Pl. 23, fig. 1.

WIURE, WYER, VIURE and VIURIE—a narrow band, not thicker than the stroke of a pen.

WIVERN—an imaginary animal, said to be a kind of flying serpent, the upper part resembling a dragon with two legs and the lower an adder or snake. Pl. 25, fig. 5.

WOLF PASSANT—Pl. 25, fig. 6.

WOLF'S HEAD ERASED—Pl. 25, fig. 7.

WOOD—a small group of trees growing on a mount, sometimes called a hurst. Pl. 25, fig. 4.

WOOD-BILL—see Forest-bill.

WOODMAN—a name given to a wild man or savage. Pl. 25, fig. 8.

WOODMAN DEMI—with his club. Pl. 22, fig. 13.

WOO

ZOD

WOOL-CARD—an instrument for carding wool.

WREATH—a garland, chaplet or attire for the head. The wreath upon which the crest is usually borne is composed of two bands of silk, interwoven or twisted together, the one tinctured of the principal metal, and the other of the principal color in the arms, but if there happen to be no metal in the coat armor, then the bands which compose the wreath must be of the two principal colors in the arms. The wreath is placed between the crest and the helmet. It is circular as in Pl. 25, fig. 9, but when depicted in paintings is shown in profile or side view as in Pl. 8, fig. 7. Crests are ever implied to be placed upon wreaths, when not particularly expressed to be borne upon a cap or chapeau, or issuant out of a coronet. All wreaths upon which crests are placed should show only six folds, three of metal and three of color alternately, invariably beginning with metal.

WREATH—sometimes applied to the tail of a boar.

WREATHED—having a wreath 'round the head, or anything twisted in the form of a wreath.

Y

YOKE—an ox-yoke—Pl. 25, fig. 10.

Z

ZODIAC—in bend sinister with three of the signs on it. Pl. 25, fig. 11.

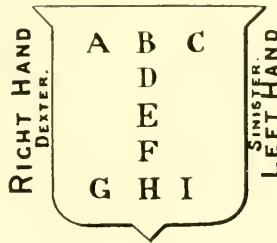


Illustrations

referred to in Glossary.

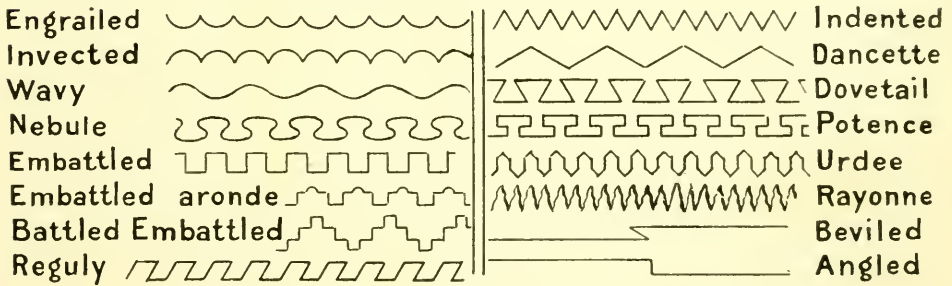
POINTS OF THE ESCUTCHEON.

- A DEXTER CHIEF P?
- B MIDDLE CHIEF P?
- C SINISTER CHIEF P?
- D HONOR P?
- E FESSE P?



- NOMBRIL P? F
- DEXTER BASE P? G
- MIDDLE BASE P? H
- SINISTER BASE P? I

PARTITION LINES.



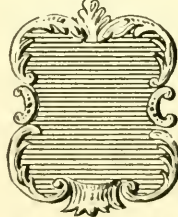
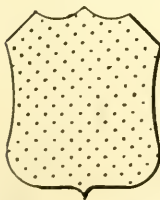
COLORS INDICATED BY LINES.

OR = GOLD.
YELLOW.

GULES.
RED.

AZURE.
BLUE.

ARGENT-SILVER.
WHITE.



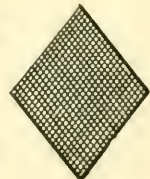
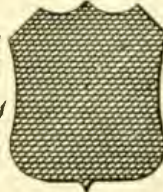
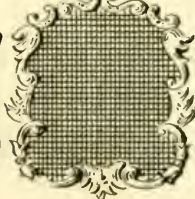
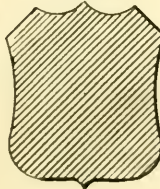
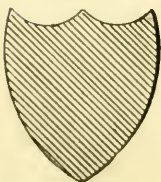
VERT.
GREEN.

PURPURE.
PURPLE.

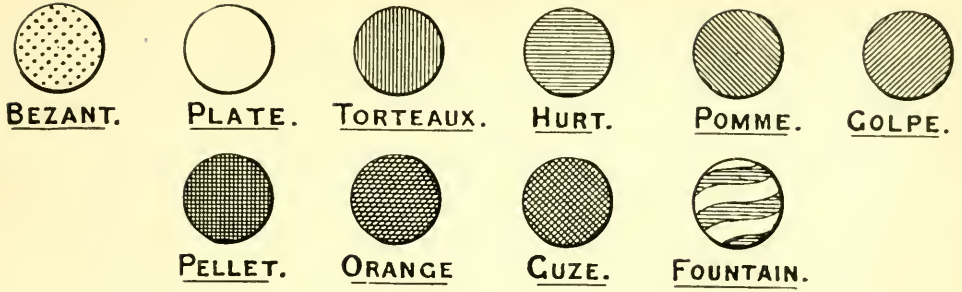
SABLE.
BLACK.

TENNE.
ORANGE.

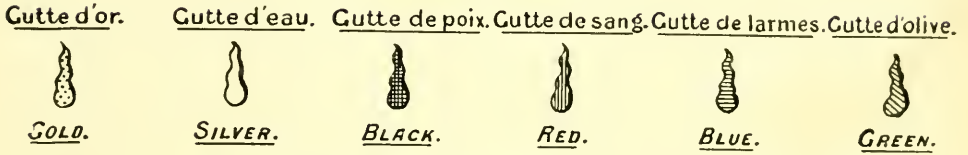
SANGUINE.
DARK RED.



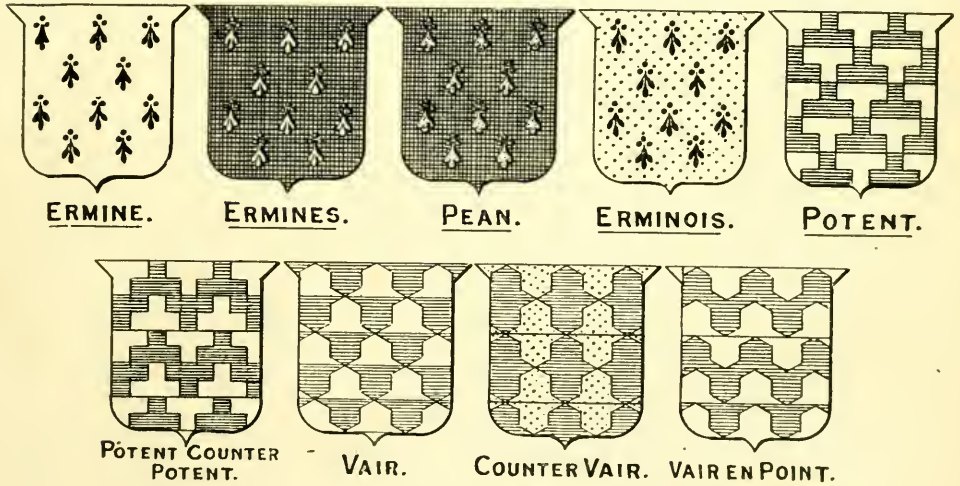
ROUNDLES.



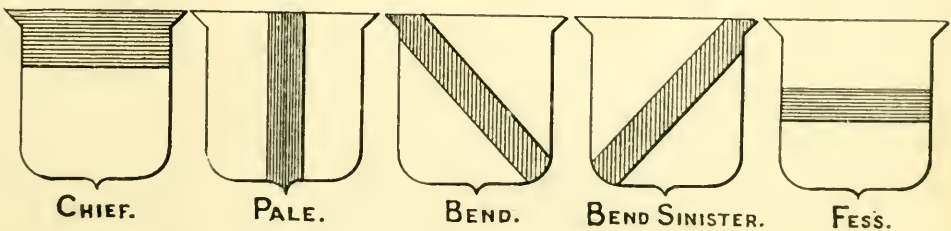
DROPS.

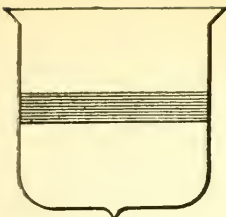


FURS.

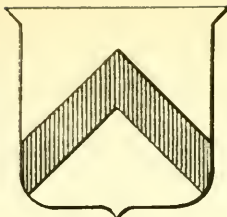


THE HONORABLE ORDINARIES.

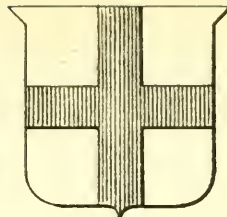




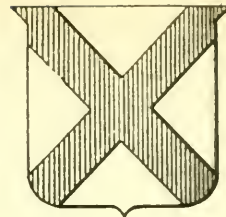
BAR.



CHEVERON.

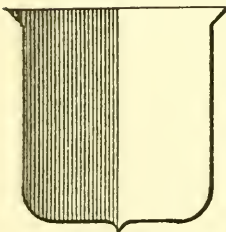


CROSS.

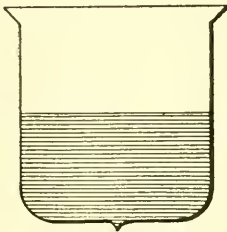


SALTIER.

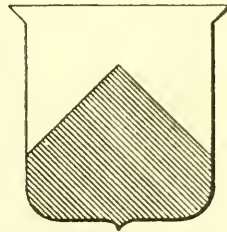
DIVISIONS OF THE SHIELD.



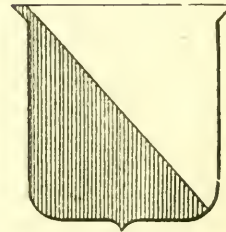
PER PALE.



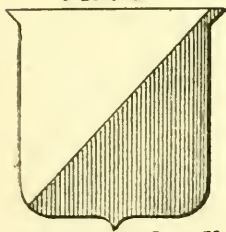
PER FESS



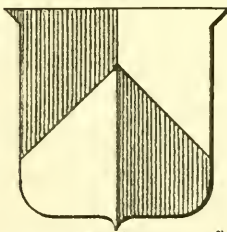
PER CHEVERON.



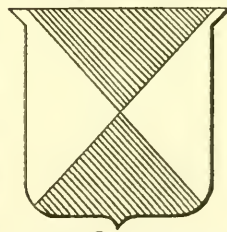
PER BEND.



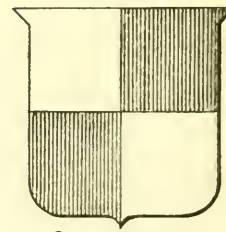
PER BEND SINIS^{re}



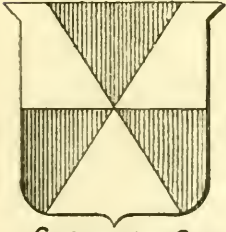
PER PALE & P^{er} CHEV^{er}



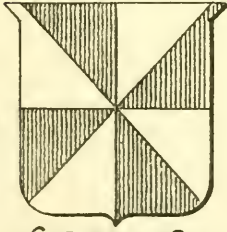
PER SALTIER.



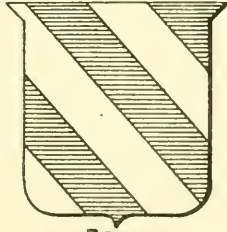
QUARTERLY.



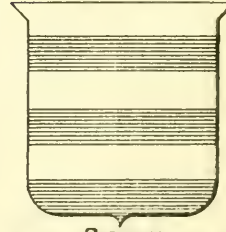
GYRONNE of 6.



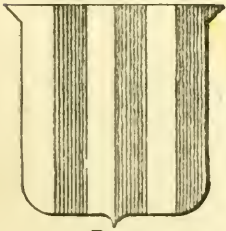
GYRONNE of 8.



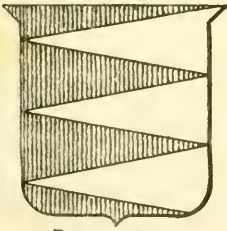
BENDY.



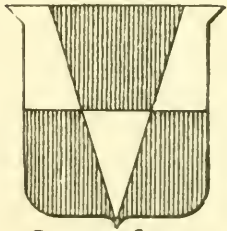
BARRY.



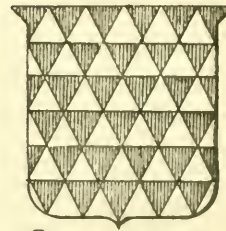
PALY.



BARRY PILY.

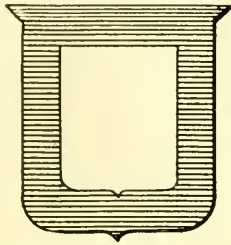


PER BAR & PILE.

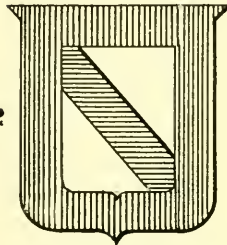


BARRY INDENTED.

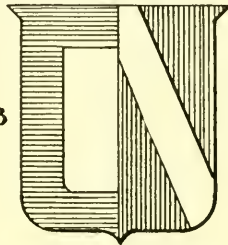
MISCELLANEOUS ILLUSTRATIONS



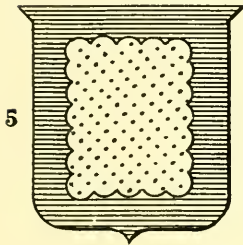
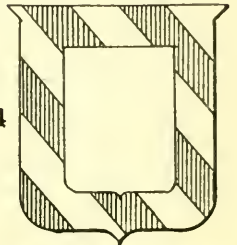
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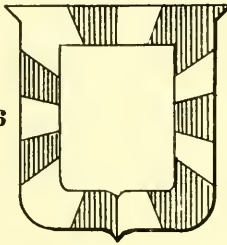
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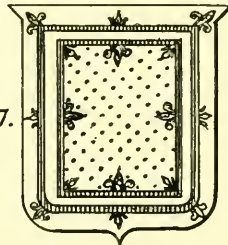
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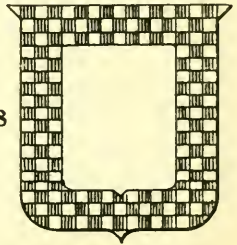
5



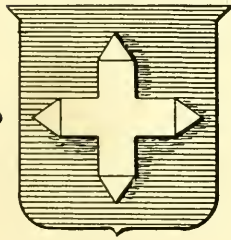
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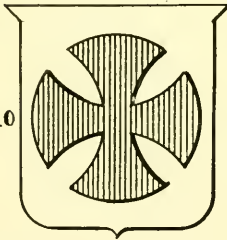
7



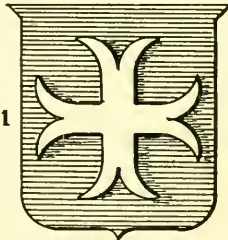
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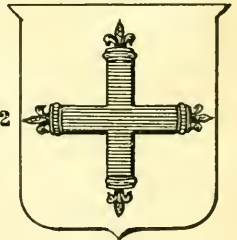
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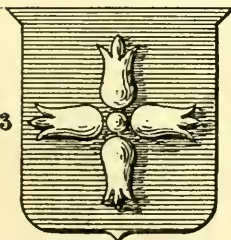
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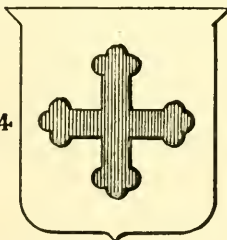
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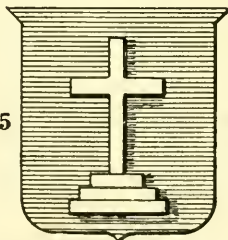
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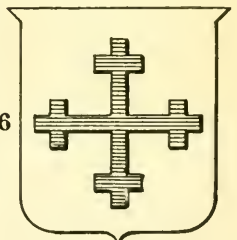
13



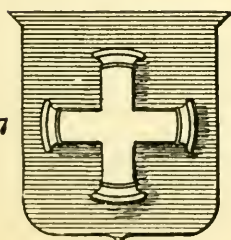
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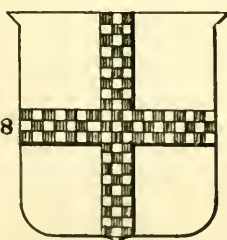
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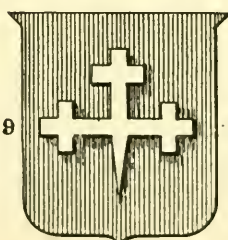
16



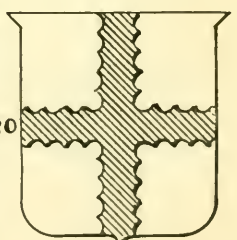
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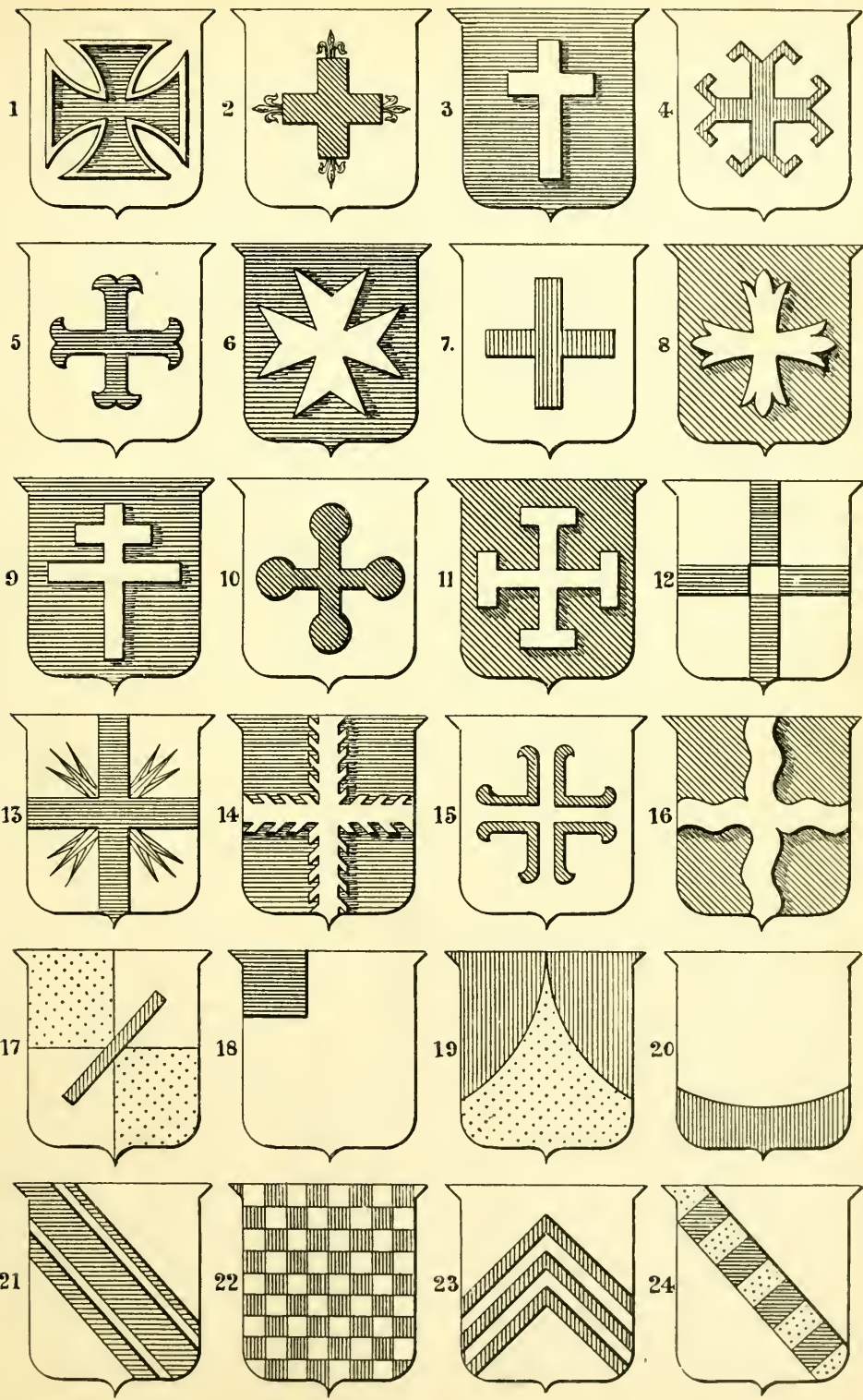
18

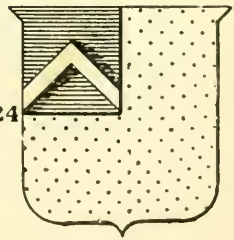
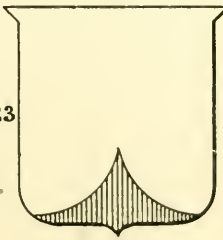
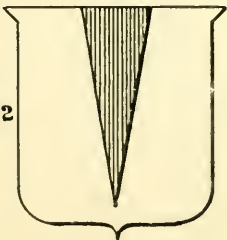
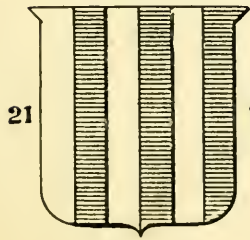
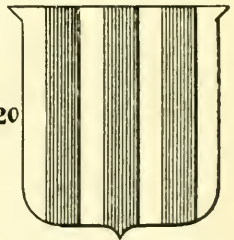
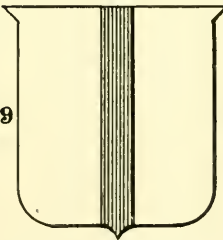
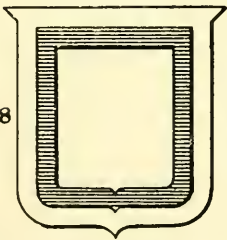
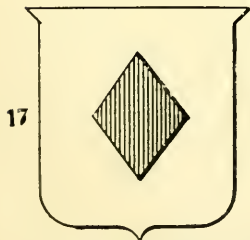
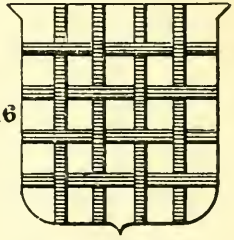
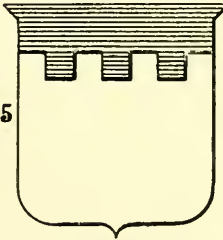
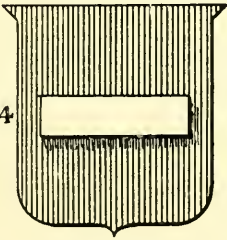
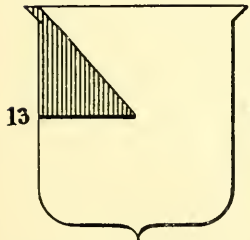
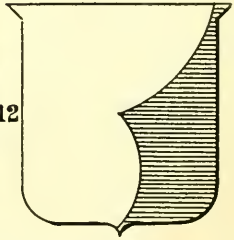
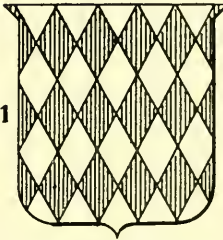
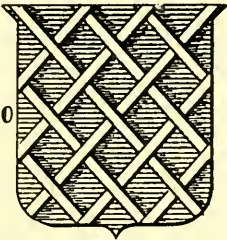
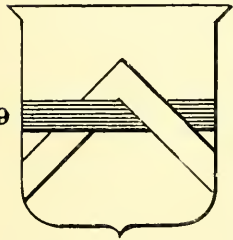
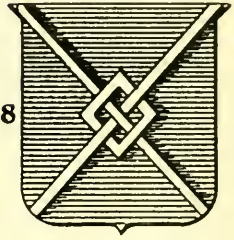
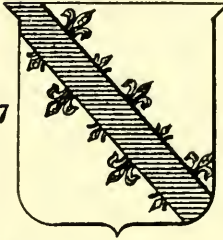
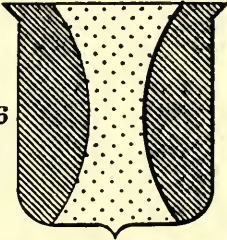
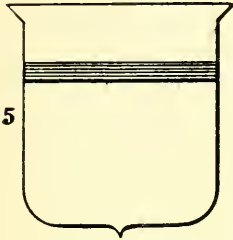
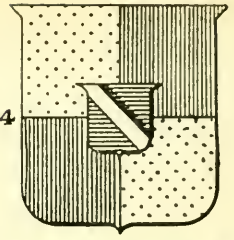
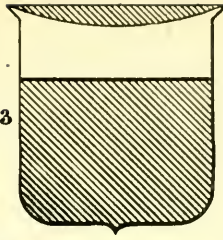
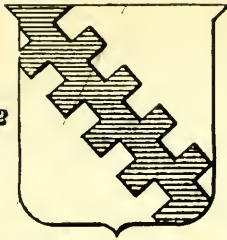
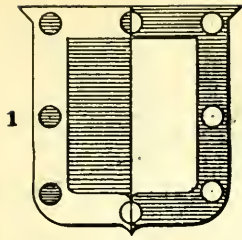


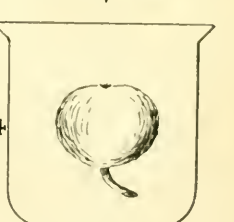
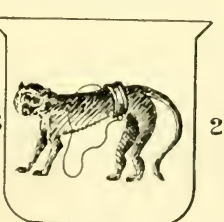
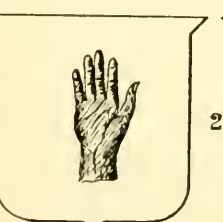
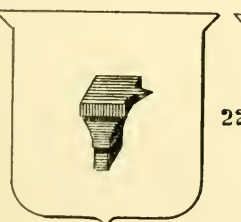
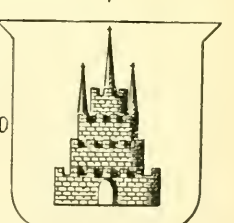
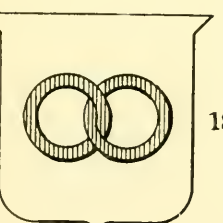
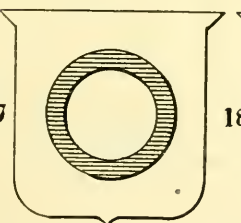
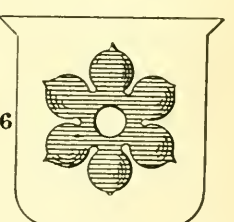
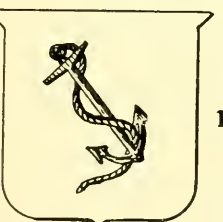
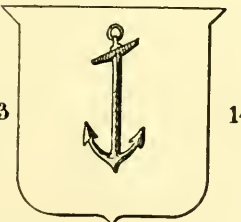
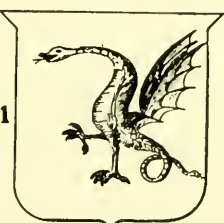
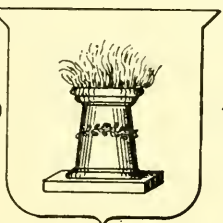
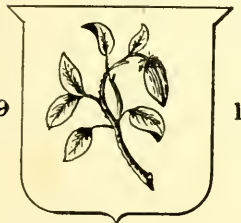
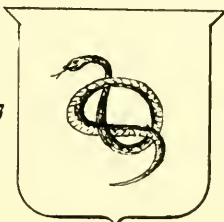
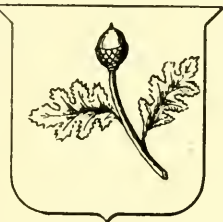
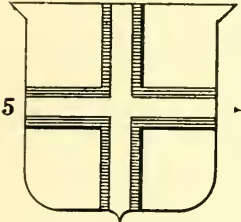
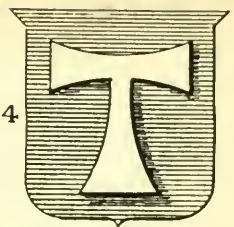
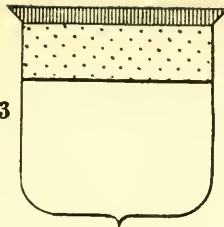
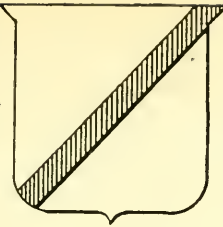
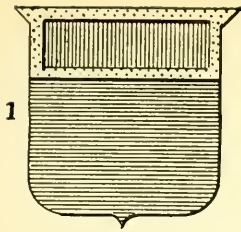
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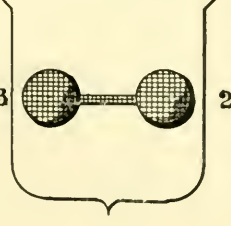
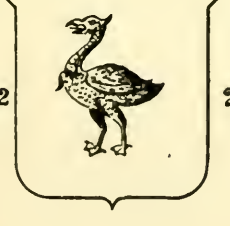
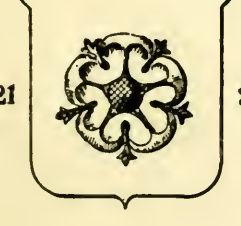
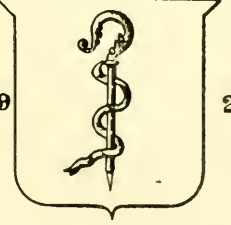
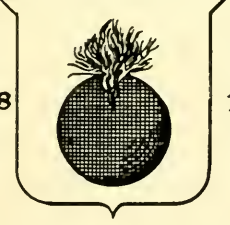
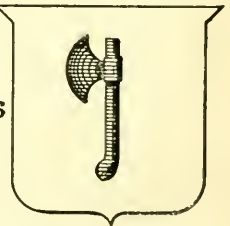
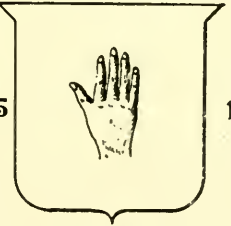
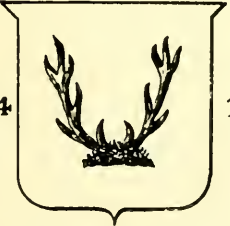
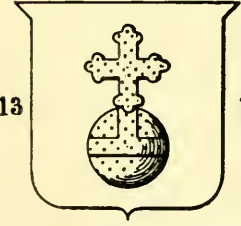
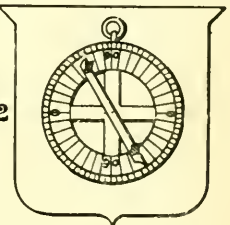
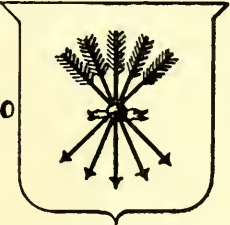
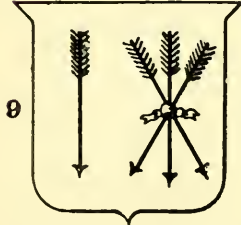
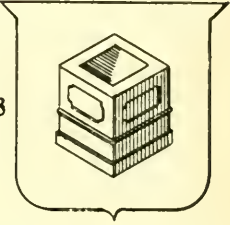
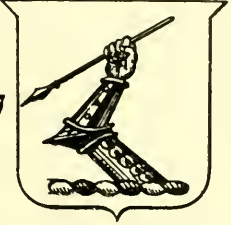
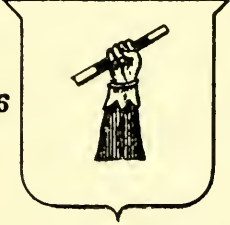
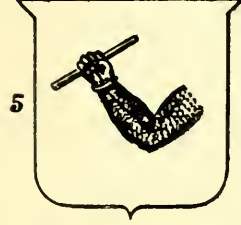
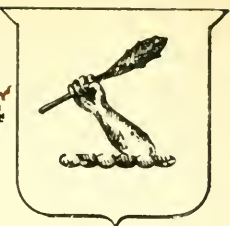
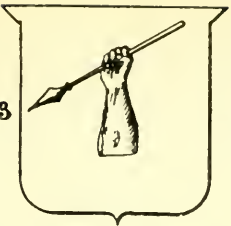
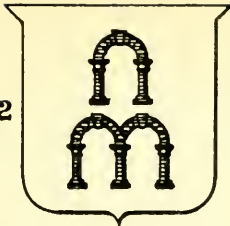
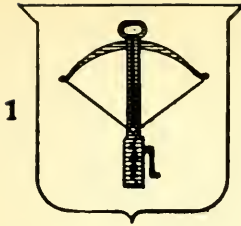


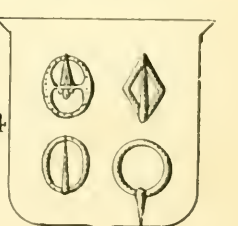
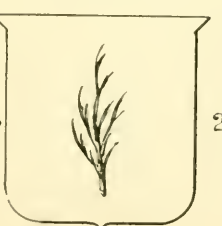
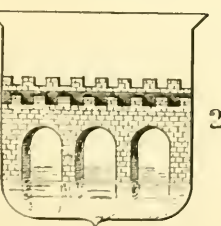
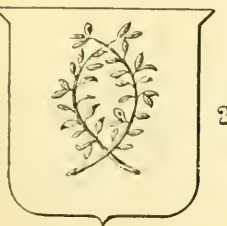
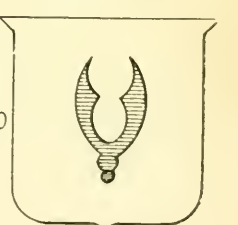
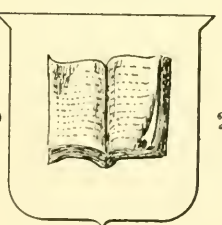
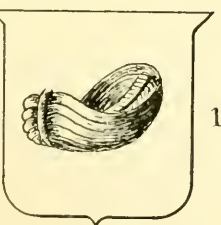
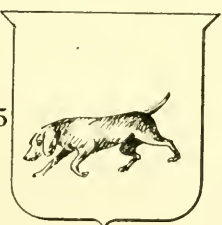
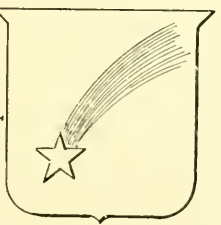
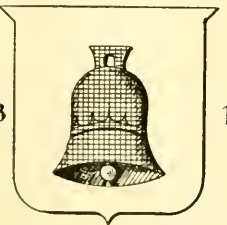
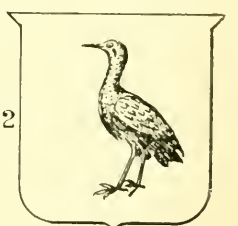
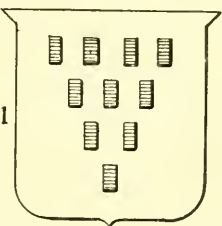
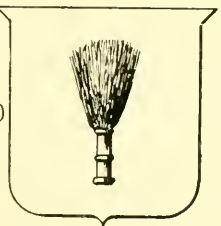
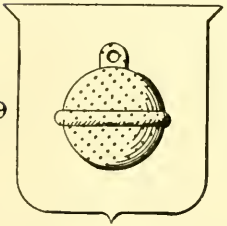
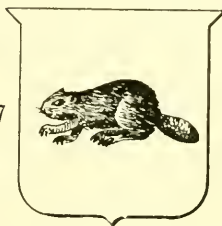
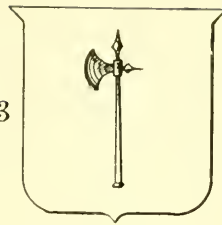
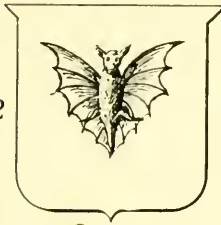
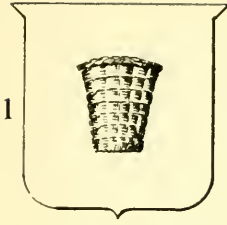
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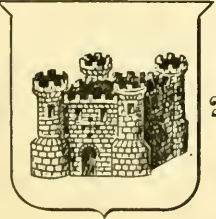
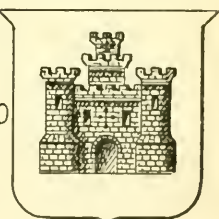
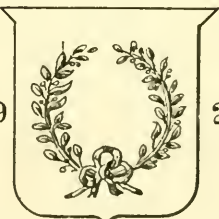
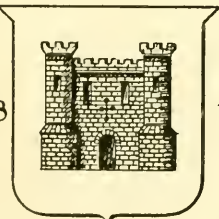
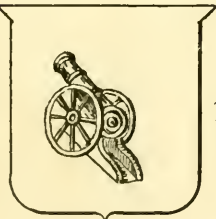
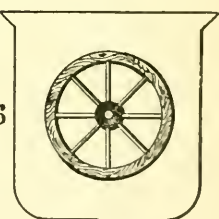
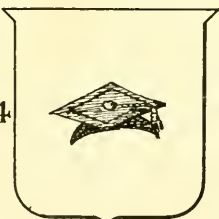
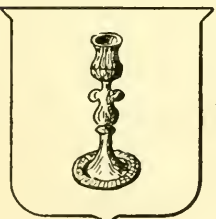
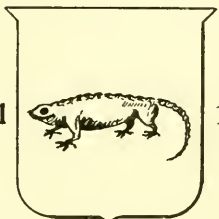
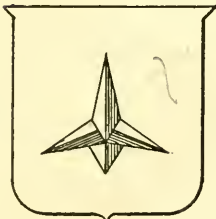
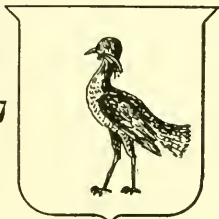
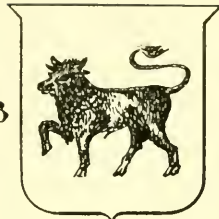
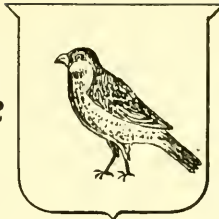


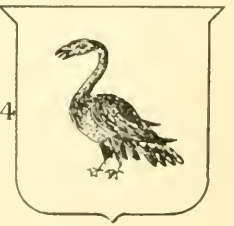
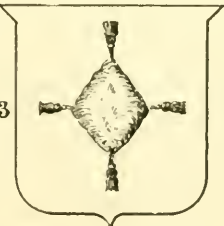
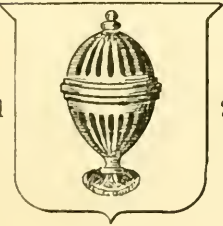
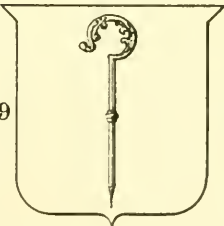
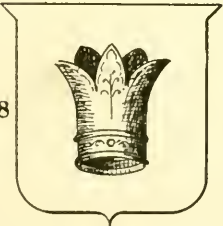
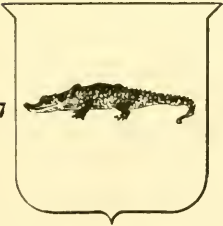
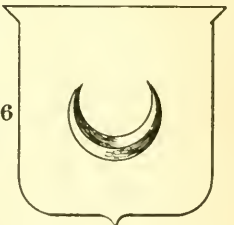
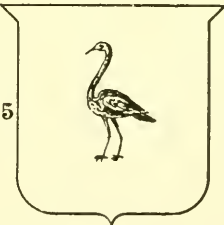
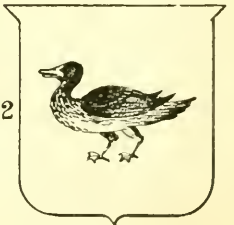
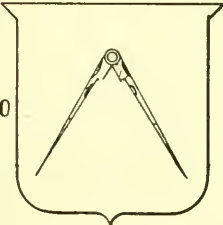
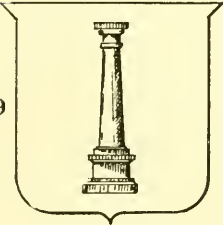
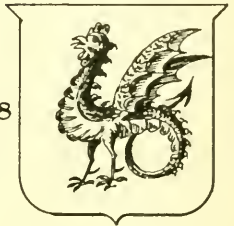
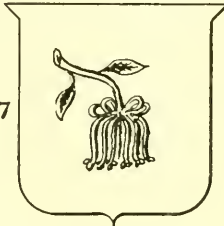
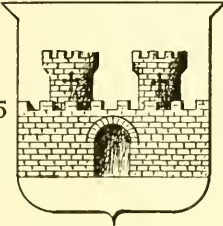
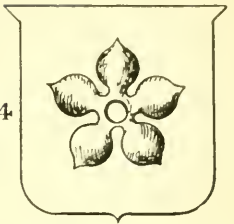
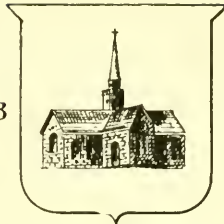
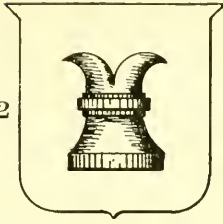
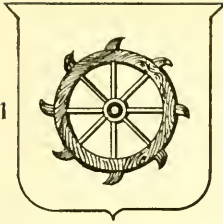


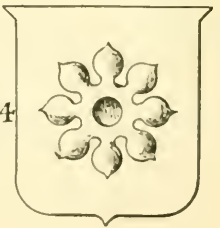
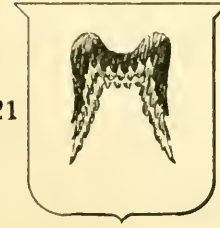
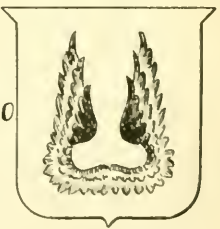
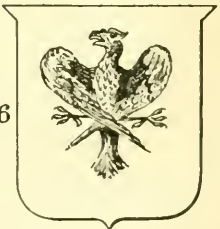
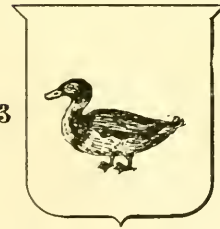
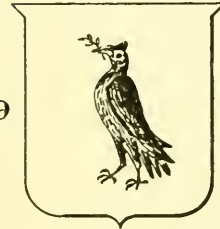
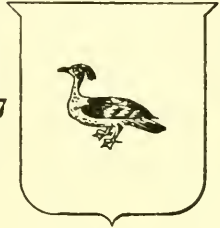
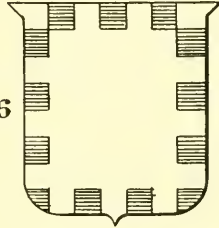
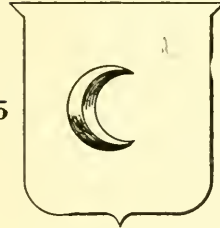
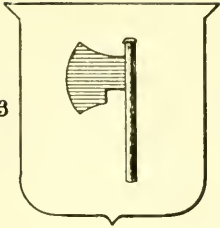
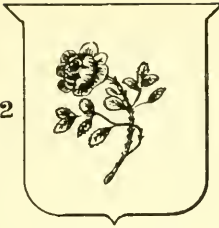


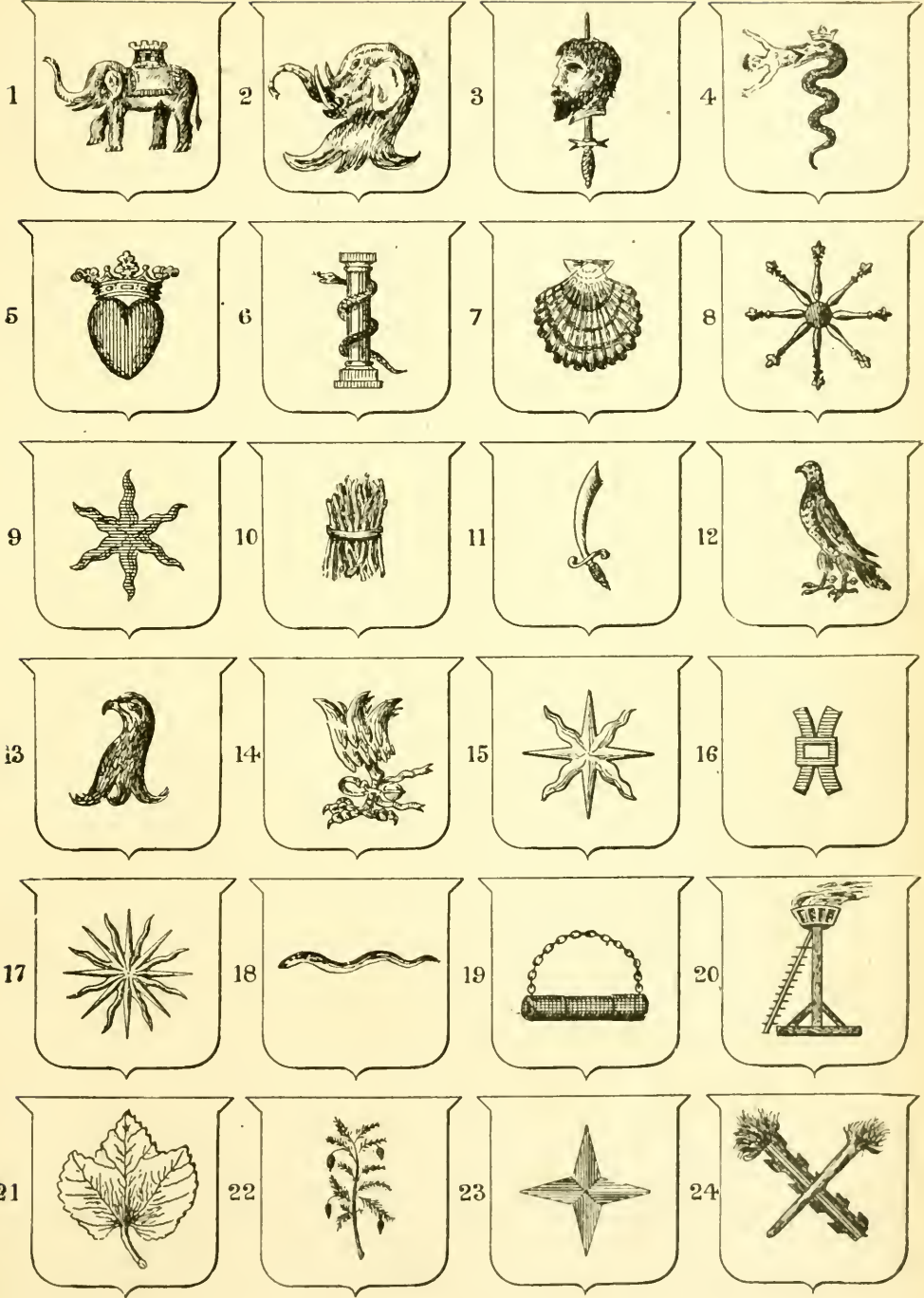


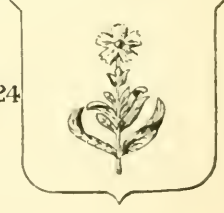
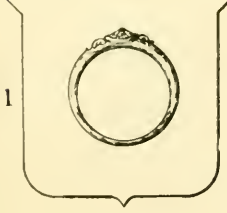
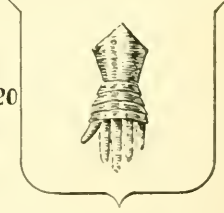
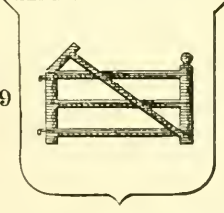
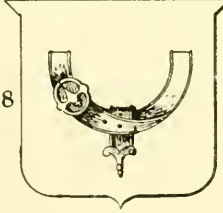
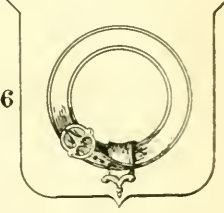
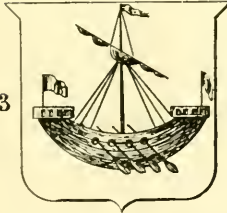
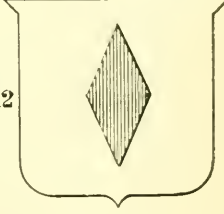
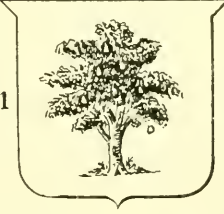
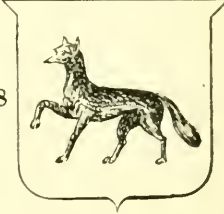
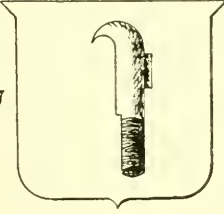
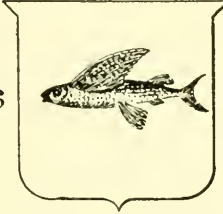
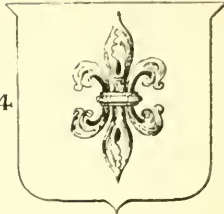
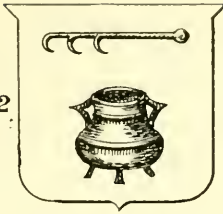
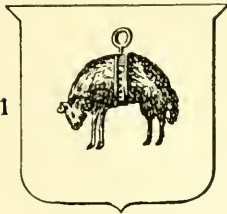


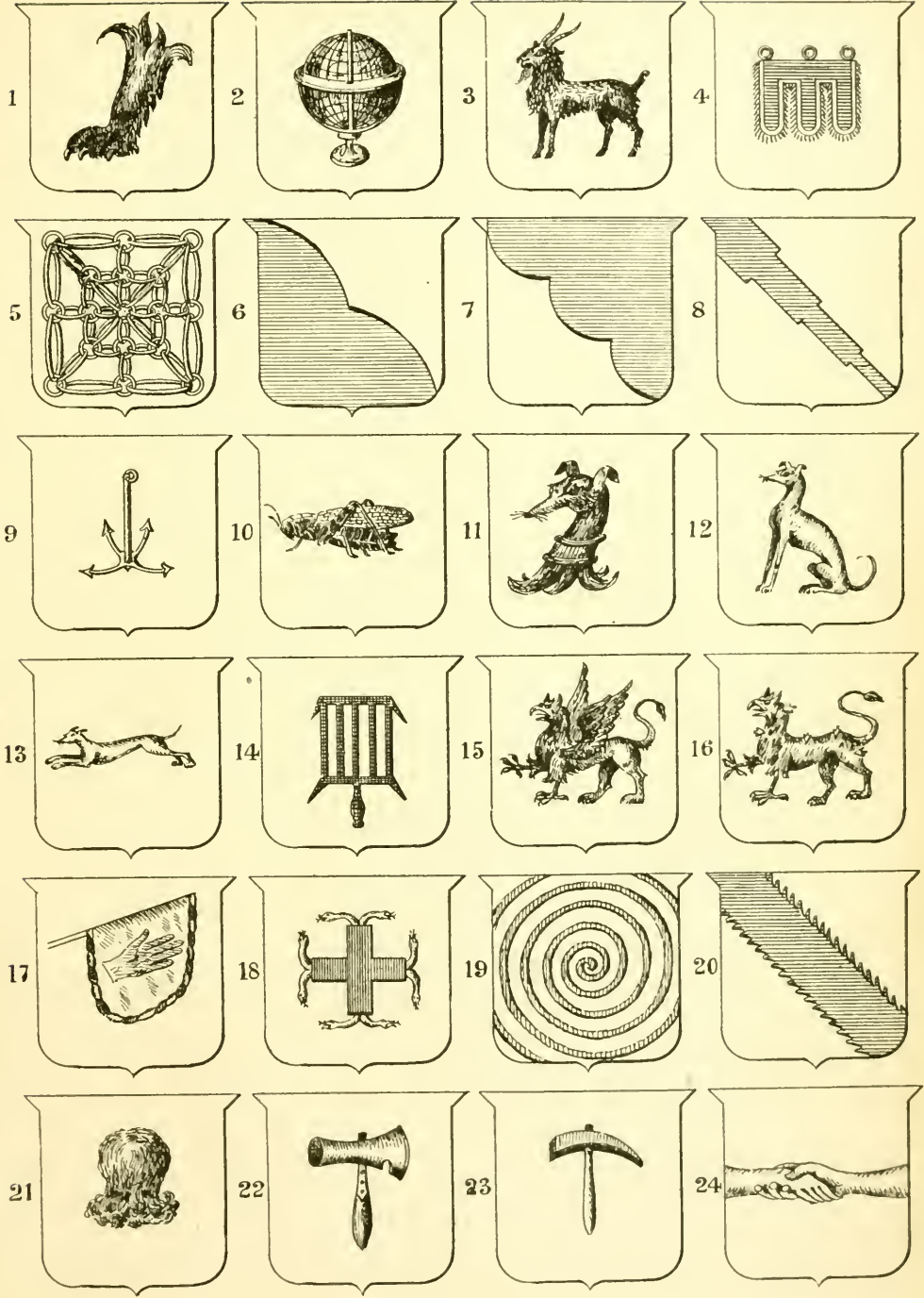


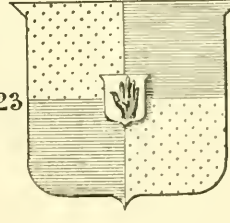
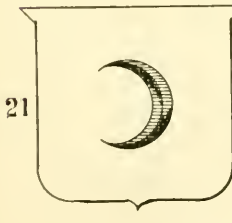
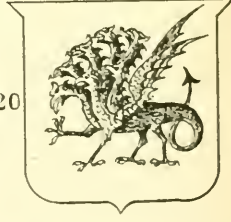
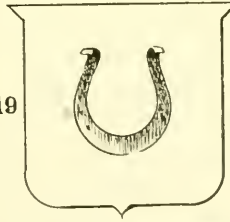
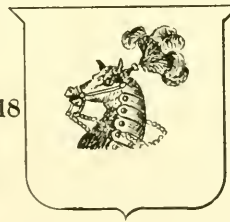
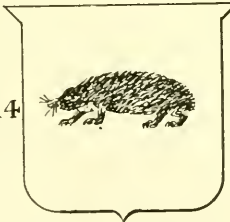
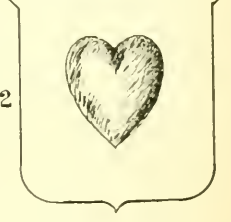
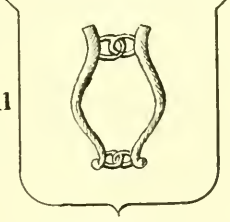
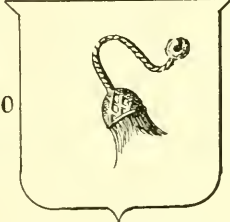
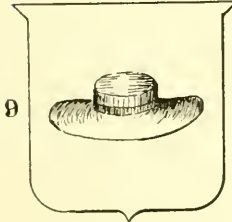
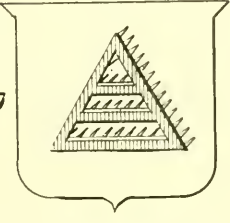
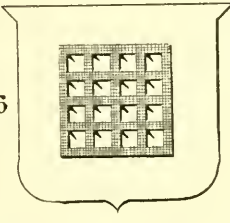
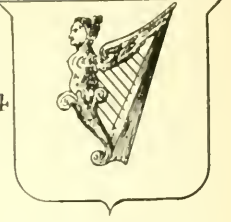
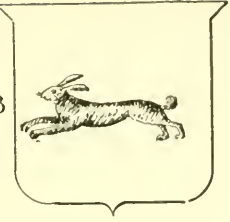
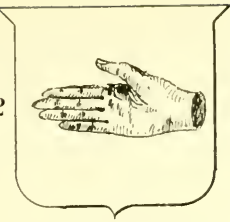


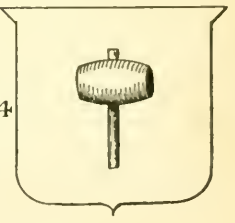
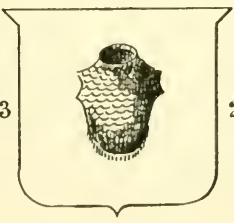
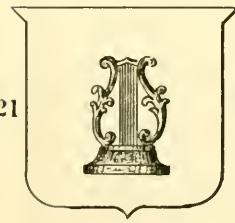
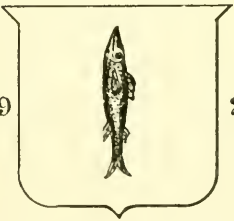
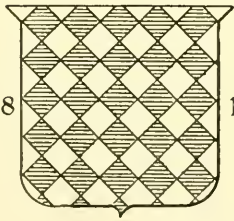
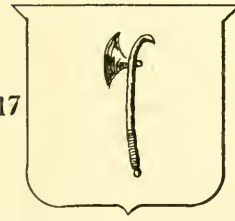
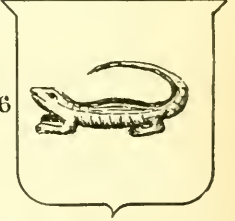
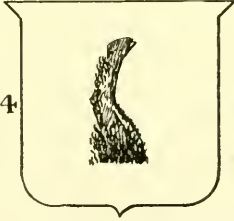
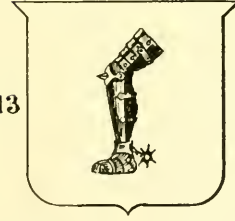
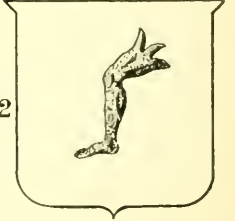
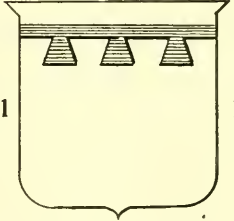
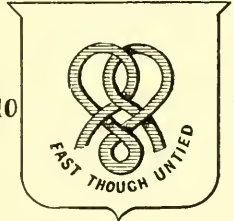
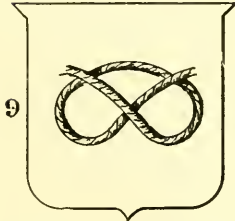
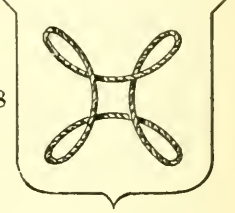
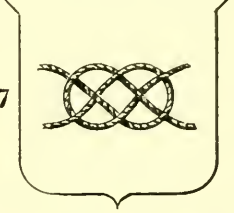
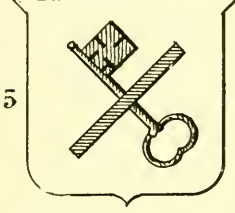
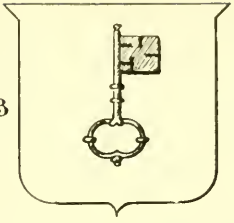
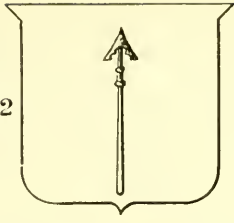






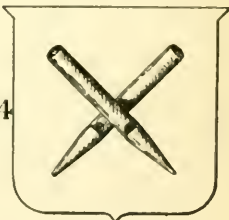
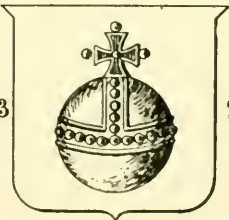
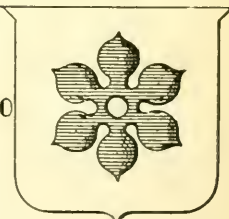
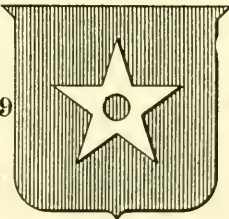
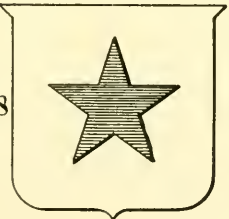
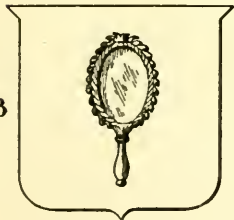
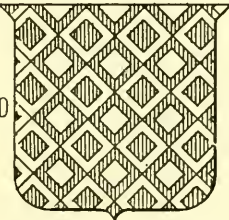
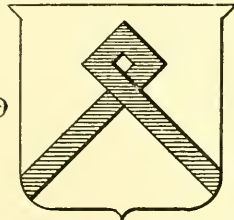
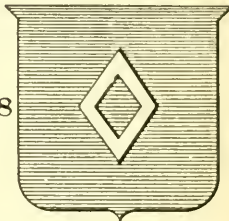
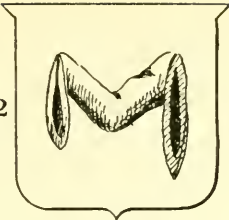
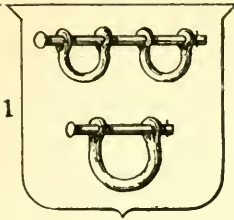


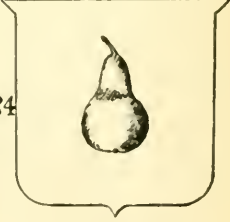
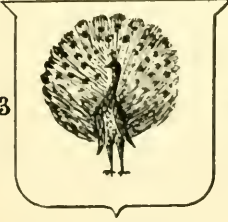
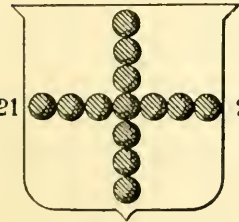
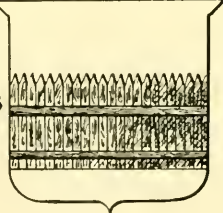
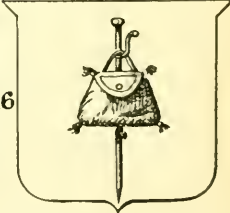
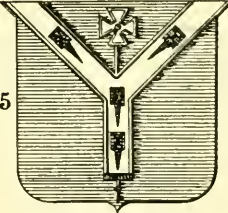
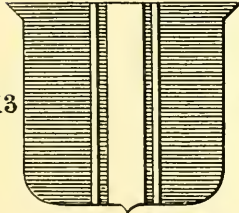
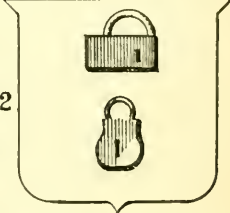
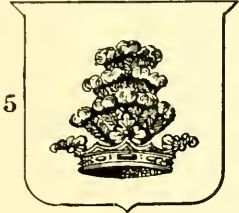
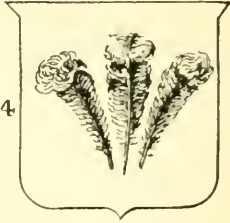
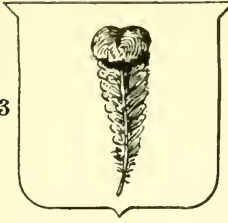
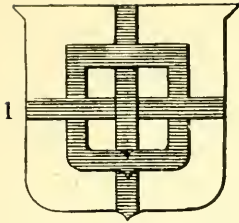


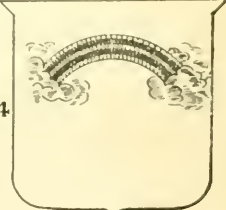
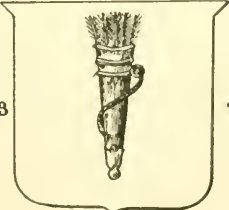
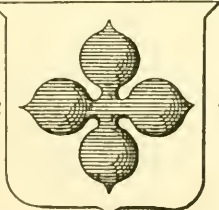
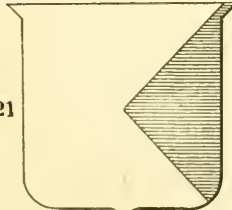
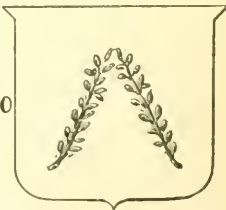
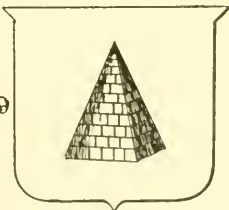
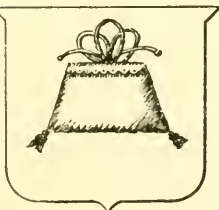
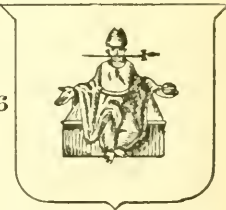
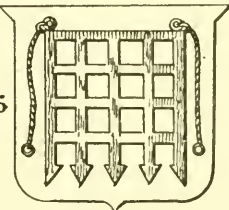
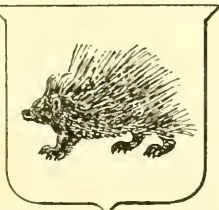
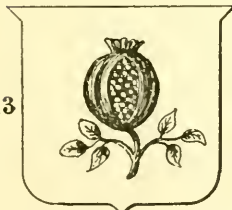
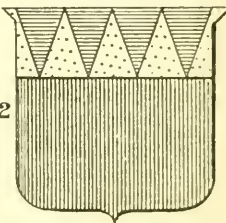
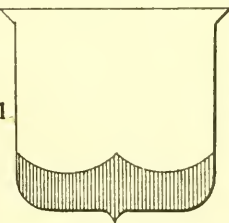
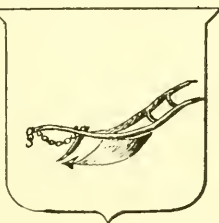
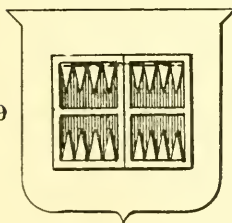
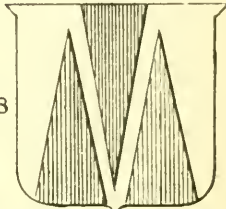
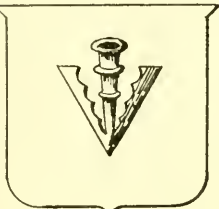
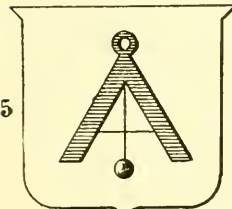
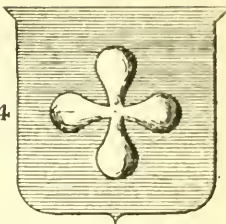
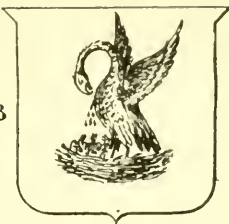
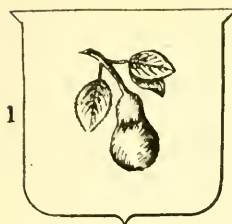


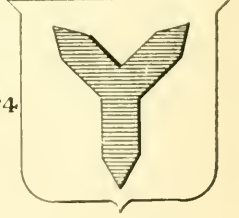
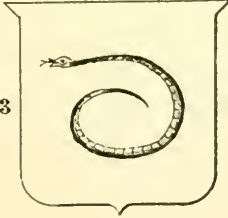
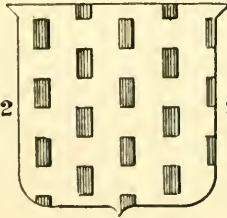
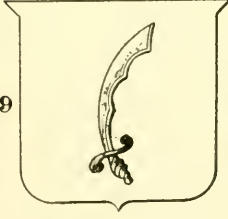
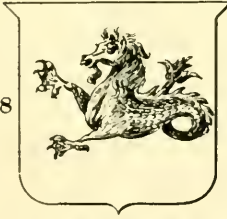
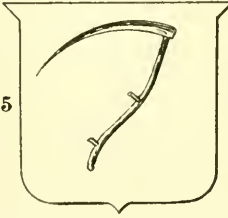
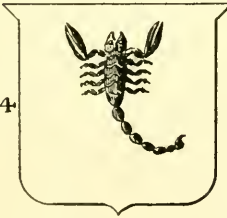
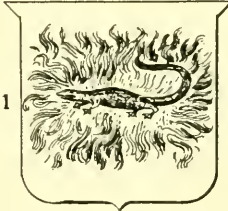
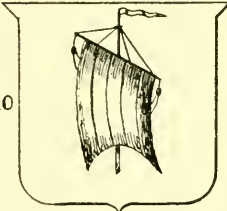
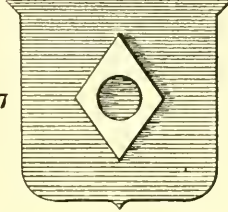
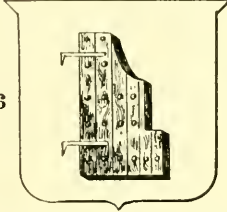
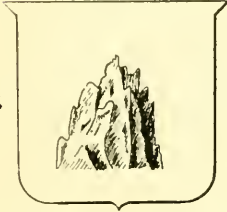
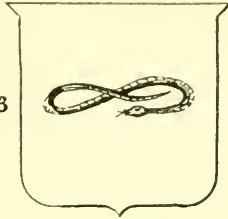




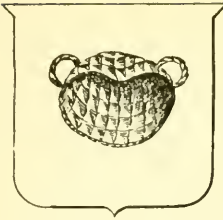




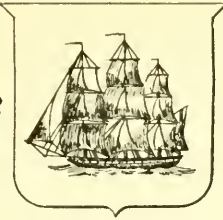




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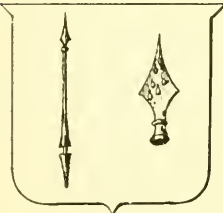
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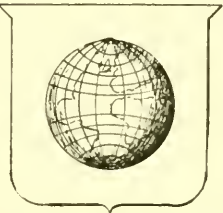
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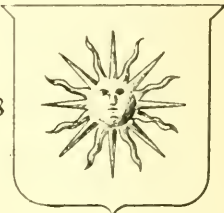
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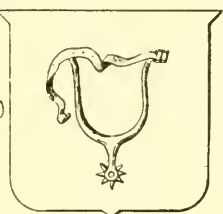
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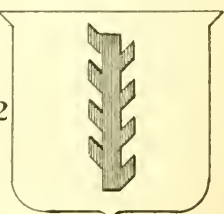
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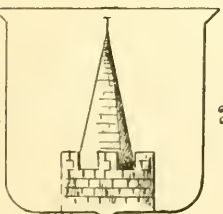
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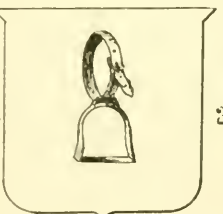
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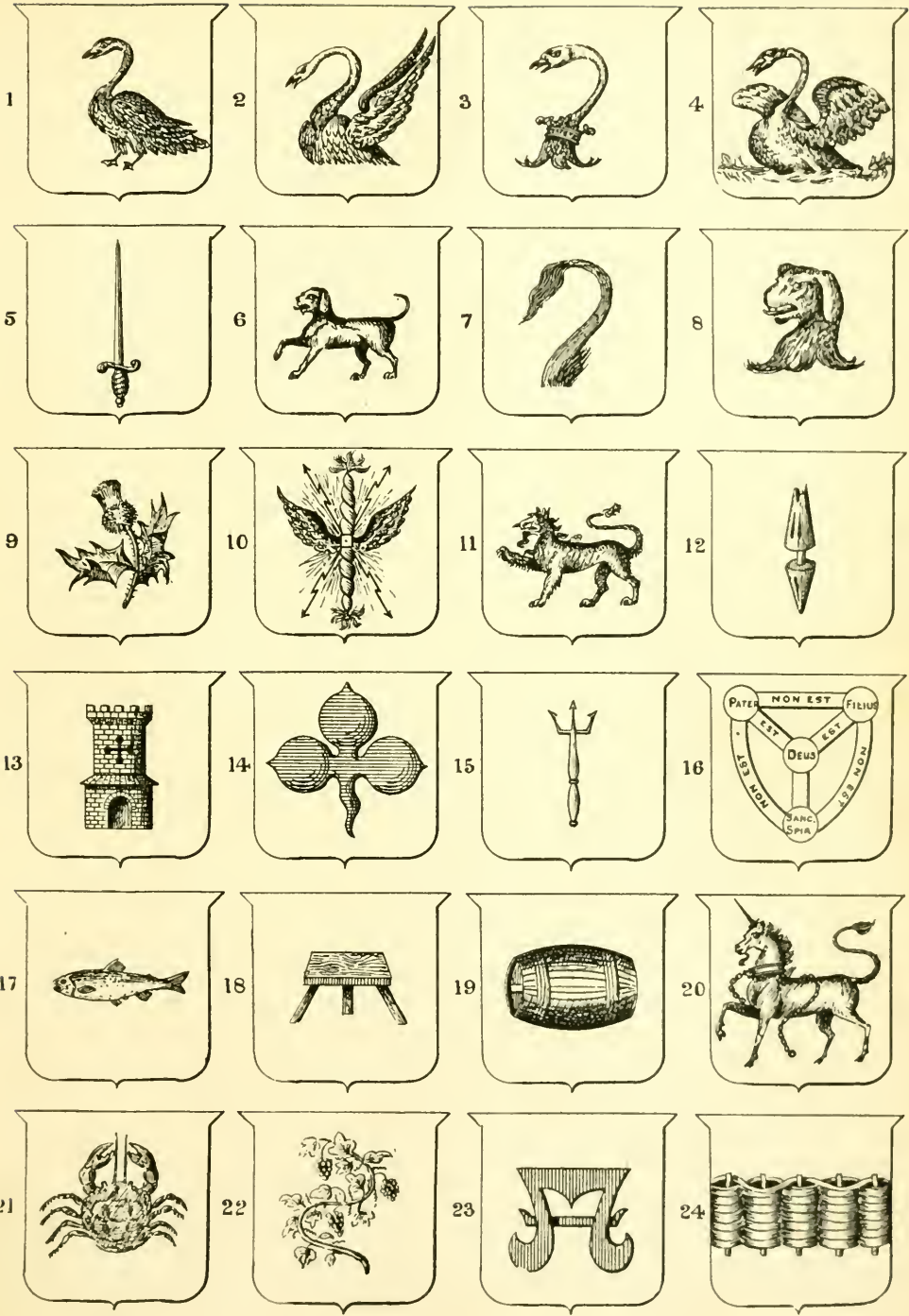


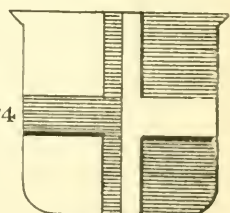
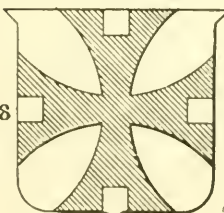
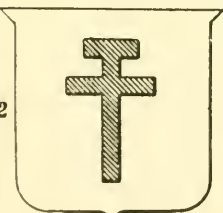
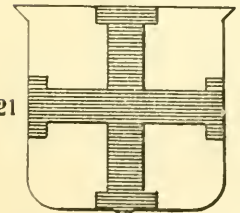
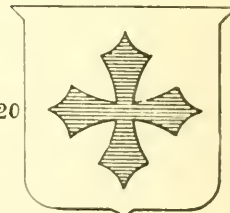
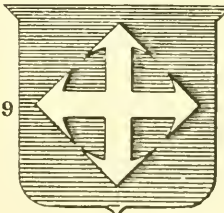
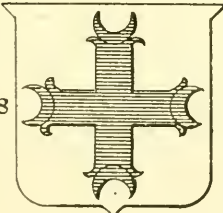
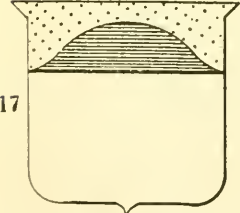
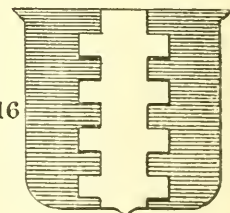
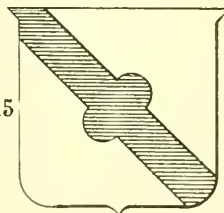
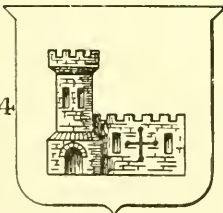
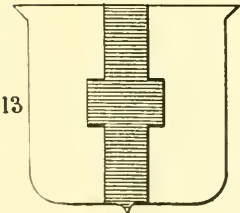
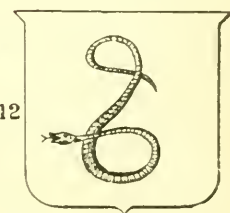
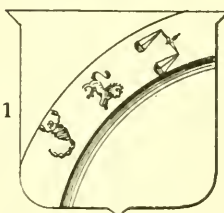
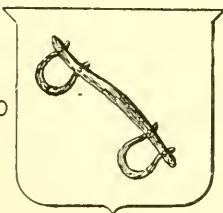
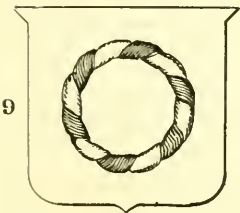
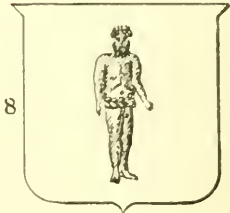
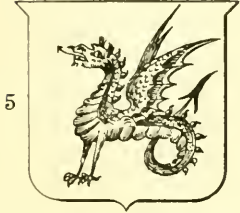
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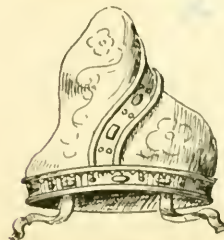
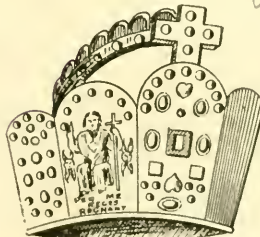
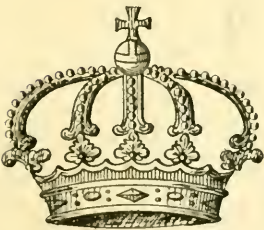
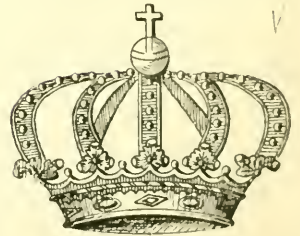
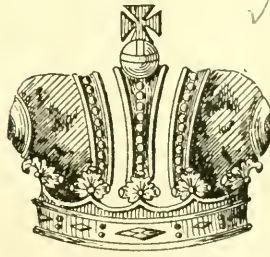
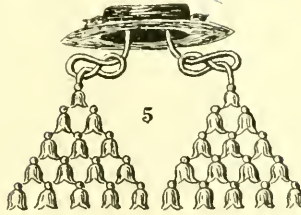
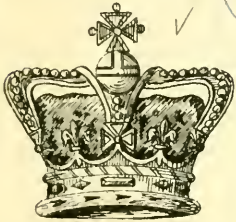
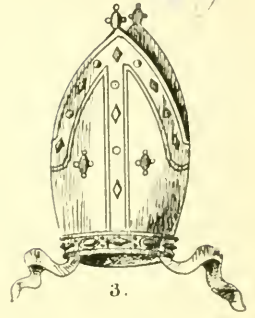
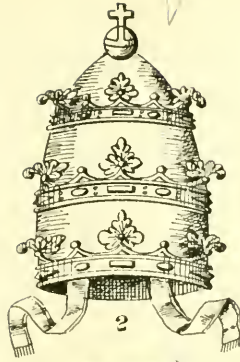
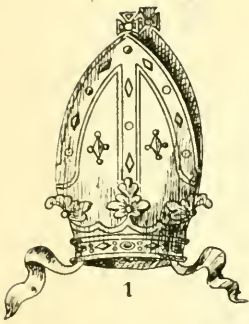
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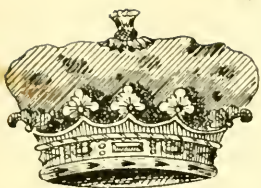








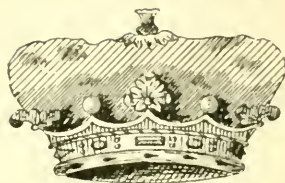




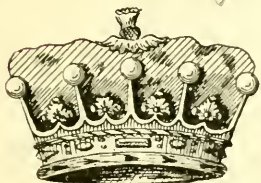
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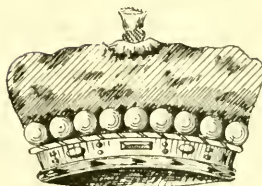
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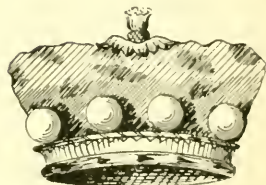
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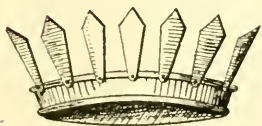
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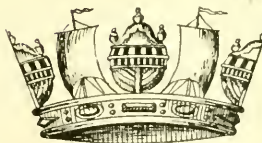
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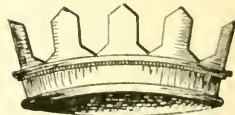
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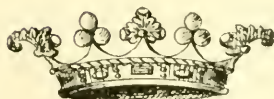
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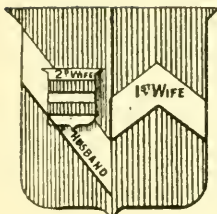


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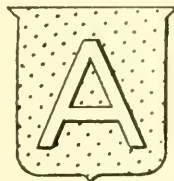


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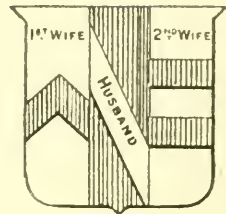
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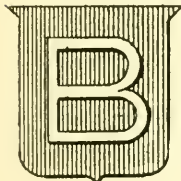
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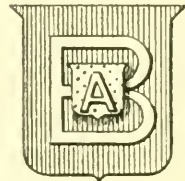
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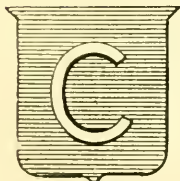
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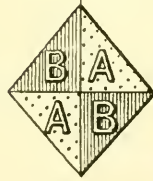
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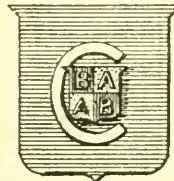
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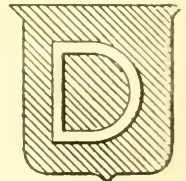
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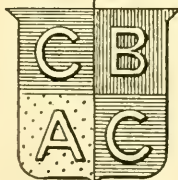
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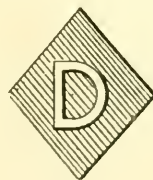
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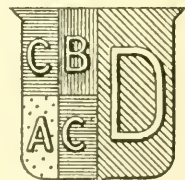
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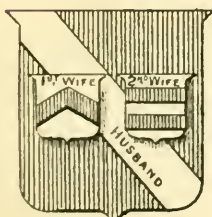
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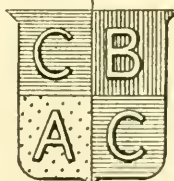
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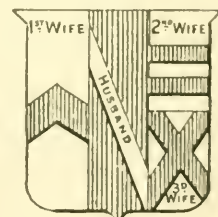
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